SHAKESPEARE'S

AS YOU LIKE IT

KHWAJA BOOK DEPOT

URDU BAZAR — LAHORE

SHAKESPEARE'S

AS YOU LIKE IT

Edited with
An Introduction, full notes,
Complete Paraphrase and
Exhaustive Notes.

By

A BOARD OF PROFESSORS

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INTRODUCTION

1. Life of Shakespeare.

William Shakespeare was born at Stratford-on-Avon, in the eountry of Warwickshire, in April 1564. The day of Shakespeare's birth cannot be properly ascertained. His father John Shakespeare was a farmer and traded in all kinds of agricultural productions. At the time of William's birth, his father was quite well off. He had married well and had become a burgess of Stratford. William was the third child.

He was soon sent to the Stratford Grammar School. There he received a little classical education. Inspite of Ben Johnson's sneer at Shakespeare's knowledge of "little Latin and less Greek," it seems clear that he was well grounded in Latin. His school life was, however, soon cut short. From 1557 financial troubles began to come down on John Shakespeare. Within the next ten years they grew from bad to worse. A part of his wife's estate had to be sold ; he was himself prosecuted for debt and lost his alderman's status in 1586. So William had to leave school, when he was probably fifteen or sixteen.

Now our hero spent his time probably doing nothing, except sporting about the place and making himself agreeable to he girls. Very soon the impulsive young fellow fell in love, and with a girl eight years older than he. Their marriage became necessary, and by the end of 1582 we find our poet, at the age of eighteen and a half, getting ready to support a family. His wife Anne, who was the daughter of a husbandsman, Riehard Hathway, gave birth to a daughter on May 26, 1583. William probably continued to stay at Startford till after the birth of a twin boy and girl, Hamnet and Judith, in 1585.

Probably in 1587, William Shakespeare left for London. There is a tradition that the immediate cause of his departure was the deer stealing adventure in the park of Sir Thomas Lucy. There was, however, a strong reason in his father's growing poverty. The visit of the dramatic company, known as the Queen's players, in 1587 may have also had something to do

with it. So at least William Shakespeare took the way to London. But by 1592 we find him a successful author and actor. His position, then even, excited the envy of the "University Wits." He soon became a member of Lord Chamberlain's Company. After serving it for some time as an actor and arranger of plays, he became a partner and share-holder of the Globe Theatre in 1599.

By 1602 William Shakespeare was quite a famous man. He had managed to restore his father's fortunes and had bought 107 acres of land near Stratford. He had also received a gift of £ 1000 from his patron, the Earl of Southampton, to whom he had dedicated *Venus and Adonis* and the *Rape of Lucrece*. As we learn on the testimony of Francis Meres, a Professor of Rhetoric at Oxford, Shakespeare's fame had now widely spread, and outdistanced all his competitors both in tragedies and comedies. In May 1602 King James granted a licence to Shakespeare and his company to play in London and in the province.

He had probably started writing his plays in 1592. He began, it may be supposed, by reshaping old plays to meet the fashions of the time. He had started probably, with his *Love's Labours Lost* and *The Comedy of Errors*. By 1609 he finished his great tragedies and left London for Stratford. No, fixed date can be ascertained but the internal evidence of his plays and sonnets obliges us to conclude that he left London sometime about 1609.

In 1594, Shakespeare has purchased New House. Further addition had been made to his estates by frequent purchases. These possessions soon roused in his heart a yearning for his native land. Thus by 1611 we find him well established at New Place. In the meantime his elder daughter Susannah had been married to one Dr. John Hall, in June 1607. In the very year of Shakespeare's death, his next daughter Judith married Thomas Quiney.

Shakespeare's health began to break down about this time. On March 25 he executed his will. About a month later, on April 23, 1616, he died at New Place. He was buried in the chancel of Stratford Church on the 25th. Very little is known about the cause of his death. The only report of the incident

is to be found in the Diary of the Rev. John Ward, who was appointed Vicar of Stratford in 1662. Here we learn that "Shakespeare, Drayton, and Ben Johnson had a marrie meeting, and it seems drank too hard, for Shakespeare died of a fever there contracted." Probably a merry evening, with a bad health, brought about his death.

On the stone over his grave was engraved the following :—

"Good friend, for Jesus sake forbear.
To dig tne dust enclosed here.
Blest be the man that spares the stones,
And curst be he that moves my bones."

The Development of his Genius.

The process of the development of the genius of William Shakespeare covers the period from 1588 to 1612. It is during this period that he composed all his great works. His works have been divided into four distinct periods.

The First Period probably lasted from 1589 to 1594 (?). This period Shakespeare spent in the literary workshop serving his dramatic apprenticeship. All his work in that time bears the impress of youth. He was looking round with the keen eye and kindly heart of youth on the affairs of men. Even in his early days Shakespeare showed a facility of expression ; but his verse, then, was not a very happy vehicle of expression. The period was also the lyrical period. He showed himself a keen observer of nature, going into raptures over the glorious forms of physical and material beauty. He found himself rapt in the ecstatic environment of youthful love in *Romeo* and *Juliet* and the *Two Gentlemen of Verona.*

In this period were written the following :—

Love's Labours Lost, The Comedy of Errors, A Midsummer Night's Dream, The Two Gentlemen of Verona, Romeo and Juliet, Richard II, Henry VI, and Richard III

The Second Period lasting till 1601, was the summer-time of his literary life. It was a sweet and joytul time, lit by a warm sunshine of gladness. Shakespeare had now left the realm of fancy ; and his imagination laid hold of real life. The Shakespeare of the Second Period was a splendid all-perceiving man. He tried to include within his comprehensive vision the

world in relation to the men in it. So he began to deal with the matter of history. "The compression of the large and rough matter of history into dramatic form demanded vigorous exercise of the plastic energy of the imagination; and the circumstances that he was dealing with reality and positive facts of the world, must have served to make clear to Shakespeare that there was sterner stuff of poetry, material more precious—even for purpose of art—in actual life, than could be found in the conceits, and prettinesses and affections which at times led him astray in his earlier writings."

The characterisations of the Second Period are great and better than those of the First. There is also a lift in the women characters. Portia in the *Merchant of Venice* is endowed with all the virtues of womanhood, and marks the beginning of that succession of beautiful types of splendid womanhood. Ophelia, Isabella, Desdemona, and Cordelia. All sorts of men are placed before us. There are kings and nobles, soldiers and statesmen, traitors and countries, in the historical plays; citizen life is well depicted in the *Merchant of Venice*, and *The Merry Wives of Windsor*. "The Second Period is an advence in every way on all that has gone before in characterisation, in power, in knowledge, in the greater attention to contemporary characters, in wit, in wisdom, in political insight, in the use of contrast, in pathos, in the presentation of suffering, in the higher type of men and women portrayed."

The following works cover this period :—

King John, The Merchrnt of Venice, The Taming of the Shrew. Henry IV, Henry V, The Merry Wives of Windsor, Much Ado About Nothing, As You Like It, Twelfth Night All's Well that Ends Well, Sonnets.

The Third Period opened in 1601. It was the period of the great comedies and the great tragedies. The plays of this time are full of bitterness and show a touch of world-weariness. It was a period of winter gloom. During this period his son died, and his father died, probably soon after Shakespeare had written his *Twelfth Night*. The poet seemed to have lost all interest in mirth and love, in pomp and splendour. He now dived into the depths of the human heart, and came to know of sorrow and disappointments. A "mass of evil, of sacrifice

of good to ill, of triumph of the base over the noble,"—this is what the Third Period represents. Its redeeming features are to be sought for in the characters of Isabella, with her saintliness and purity ; Cordelia, with her truth and daughter's love ; and Volumnia, with her devotian to honour and her country. Yet it is true to say that the Shakespeare of the last two periods had undergone a change. One is apt to wonder, was this change one of artist only, or was it one of man too ?

Julius Caesar, *Hamlet*, *Measure for Measure*, *Troilus, and Cressida*, *Othello*, *Macbeth*, *King Lear*, *Antomy and Cleopatra*, *Coriolanus*, and *Timon of Athens* are the plays written during the period, which lasted till 1608.

The Fourth Period, which started in 1608 and lasted till 1613, marked another change in his personal as well as dramatic life. The spiritual crisis of the last period was over. At last a ray of subshine brightened the last works of Shakespeare. "The ill-boding times of storm are over ; we are now as it were, in a golden morning, when the breezes have swept away the clouds of night ; ......These are the new days, with new lessons. They are full of peace and calm, mercy and forgiveness, reunion and reconciliation." In the Fourth Period plays we again find ourselves enjoying the simple life of nature. There is no place for the bitter scepticism of the last period. In many ways there seems to be a return to the First Period ; but here the materials are better handled, the standpoint is more philosophic, and the characterisation is deeper. It seems that Shakespeare had gone deep into the problems of life, and had come forth wise, large-hearted. and calm-souled. He had at last, learnt to recognise human frailty, and the need of fortitude and *serenity*.

In this period, which ended in 1613, may be pleased the following plays :—

Pericles, *The Tempest*, *Cymbeline*, *The Winter's Tale*, *Henry VIII*.

The following are the works of Shakespeare arranged in chronological order by Morton Luce :—

	Written (abou)	Printed
Henery VI Part I	1590	1623
Titus Andronicus	,,	1600
The Comedy of Errors	1591	1623
Love's Labours Lost	,,	1598
Henry VI, Part II	1592	1623
Henry VI, Part III	,,	,,
The Two Gentlemen of Verona	,,	,,
Venus and Adonis	1593	1593
Richard III	,,	1597
The Rape of Lucrece	1594	1594
Sonnets (about)	,,	1609
Richard II	,,	1597
A Midsummer Night's Dream	,,	1600
Romeo and Juliet	1595	1597
All's Well that Ends Well	1595	1623
King John	1596	,,
The Taming of the Shrew	,,	,,
The Merchant of Venice	,,	1600
Henry IV, Part I	1597	1598
Henry IV, Part II	,,	1600
The Merry Wives of Windsor	1598	1602
Henry V	1599	1600
Much Ado About Nothing	,,	,,
As You Like It	1600	1623
Twelfth Night	,,	,,
Julius Caesar	1601	,,
Hamlet	1602	1603-4
Troilus and Cressida	1603	1609
Measure for Measure	1604	1623
Othello	,,	1622
King Lear	1605	1608
Timon of Athens	1606	1623
Macbeth	,,	,,
Pericles	1607	1609
Antony and Cleopatra	1608	1623
Coriolanus	1609	,,

	Written (about)	Printed
Cymbeline	1609	1623
The Winter's Tale	1610	,,
The Tempest	1611	,,
Henry VIII	1612	,,

3. Classification of the Plays in the Folio of 1623.

Histories.

Henry VI.
Richard III.
King John.
Henry IV.
Henry V.
Henry VIII.

Tragedies.

Titus Andronicus.
Romeo and Juliet.
Julius Caesar.
Hamlet.
Othello.
King Lear.
Macbeth.
Antony and Cleopatra.
Coriolanus.
Pericles.
Cymbeline.

Comedies.

Love's Labours Lost.
Comedy of Errors
Two Gentlemen of Verona.
A Midsummer Night's Dream.
Merchant of Venice
Much Ado About Nothing.
Merry Wives of Windsor.
As You Like It.
Twelfth Night.
Measure for Measure.
Troilus and Cressida.
Winter's Tale
Tempest.

4. The Age of Shakespeare.

The Spirit of the Times.—The epoch that produced William Shakespeare was one of glory and triumph in the life and literature of the English people. It is popularly known as the Elizabethan Age ; a more descriptive title would be the English Reniassance. If Chaucer may be allowed a place by himself, this is the second great period of poetry in England, and the first of her drama and prose. Approximately it covers the years that lie between the birth of Shakespeare and the death of Milton; that is to say between 1580 and 1660.

The New Learning of the Renaissance had come to England. It had opened to the questing gaze of men a world of infinite hope and activities. Bacon had taken all knowledge to be his province, and he represented the spirit of the age. In every aspect of life new ideas were flowing in and struggling with the old. "Men were tempted once more to believe that by eating the fruit of the tree of knowledge they would become as Gods." Shakespeare's rhapsody on the "god-like reach of man" in Hamlet clearly reflects the spirit of the times.

"What a piece of work is man ! How noble in reason ! how infinite in faculties, in form, and moving ! how express and admirable in action ! how like an angel in apprehension, how like a god ! the beauty of the world ! the paragon of animals."

Yet Marlowe was the best exponent of the age and its aspirations, as embodied in *Faustus and Tamburlaine*.

The Spirit of Adventure.—It was an age of great maritime enterprise. Indomitable curiosity drove men to travel not only in Europe, but also far into regions beyond. Voyages were undertaken not merely by Drake and Hawkins, but by private persons also. Travelling entailed a lot of risk ; but the spirit of adventure welcomed such risks. A certain section was crazy for travelling in Italy. Jaques in *As You Like It*, is probably a caricature of the much travelled and Italiante youth of the age. A visit to Italy, though usually nothing came of it, was regarded as an essential part of education. The Elizabethan audience was always anxious to hear of the marvels of the great

world outside ; it loved the traveller as Desdemona loved the Moor, for the dangers through which he had passed.

Travel even by land had its dangers. The roads were infested by thieves and highway robbers. The risks of a sea voyage are well described in *The Tempest* ; the highway robbery in *Henery IV, Part I*, at Gadshill is quite representative of the dangers of travel by land. The police of the age were notoriously inefficient. Parson Harrison describes the situation thus :

'No man travelleth by the way without his sword, or some such weapons with us. Seldom also are wayfaring men robbed without the consent of the chamberlain, tapster or ostler where they bait and lie ; who feeling at their alighting whether their capcases or budgets be of any weight or not, by taking them down from their saddles, or otherwise see their store in drawing of their purses, do by and by give intimation to some one or other,....whether the prey be worth the following or no.'

Sports. Knowledge in those days was not pursued for the sake of knowledge. It was regarded as a means to an end. The mere scholar was always a butt of ridicule. The age had better regard for men of action. Love of gardens and field sports merely represented an aspect of the physical zest of the age. Hunting and hawking must have been quite common even among the poor. The innumerable technical terms that Shakespeare used in his plays must have been understood by the average play-goer. Indeed, "to the Elizabethans, physical educatin was no less important than intellectual exercise." Elizabethan music was as remarkable and as famous in its own days as Elizabethan literature. There are frequent refrences to music in the plays of Shakespeare. Among the popular sports may be mentioned cock-fighting and bear baiting. We are told that if any town had the misfortune to lose its bear through illness the church wardens often sold their great Bible in order to buy another bear. Macbeth' when he faces the army of Malcolm! cries,

> "They have tied me to the stake : I cannot fly
> But bear-like I must fight the course."

Much attention was paid to Physical perfeetion. The fame of Sir Philip Sidney rested both on his physical and intellectual

Perfection. Spenser says of Sidney :

"In wrestling nimble, and in running swift ;
In shooting steddie, and in swimming strong.
Well made to strike, to throw, to leape, to lift
And all the sports the shepherds are among.

The queen liked to be surrounded by men and graceful pre-sense and proper bearing. All her favourites were handsome looking men. "This regard," as Lambourne and Harrison say, for bodily perfection, 'the delight of the eye and the pride of life,' is strikingly revealed in the dress of the age.

Dress And Luxury—The Elizabethans were very extra-vagantly dressed. It may be said that they overdressed themselves. Money was lavishly spent on rich clothes and jewels. "Men and women alike, as their portraits show, wore jewels wherever room could be found to display them—round their necks, in their ears, on their fingers and thumbs, and on their wrists and on the rosettes of their shoes." The Queen herself encouraged such extravagances and displays. Indeed the clothes were a passport to her favour. England was passing through prosperous times, and the increased wealth-was squandered through pomp and pageantry, and on luxury and feasts. The old fashioned people deplored this spirit, and contemporary literature is full of satirical references to this point. Falconbridge, the young baron of England, is thus described by Portia in *The Merchant of Venice.*

"How oddly he is suited ! I think he bought his doublet in Italy, his round house in France, his bonnet in Germany, and hit behaviour everywhere."

The Elizabethans practically spent all their fortune on dress. Estates were sold or improverished to purchase rich costumes. Ben Jonson in his *Every Man Out of His Humour* gives us a picture of a fop of the day and says, "Twere good you turned four of five hundred acres of your best land into two or three trunks of apparel."

Dress was not, however, the only item of expenditure. New houses of distinctive charm sprang up all over the land. Contemporary writes speak of the comforts and conveniences of these houses, "their glazed windows, their costly furniture,

their tapestry, fine linen, and plate." The Elizabethans were also found of rich food and wine. New and "strange herbs, and fruits" were brought over from the Indies and others parts of the world The number and variety of dishes were numerous. It is not surprising therefore that people, going to dinner at eleven in the morning, sat at it till two or three in the afternoon. With many it was rather difficult to go to evening prayers and return in time for supper, which was between five and six in the evening.

Religion and Superstition.—The sovereign in Elizabethan England was regarded almost as a divinity. Many people in Shakespeare bear witness to this feeling. Queen Elizabeth believed in a common form of worship at that would help to strengthen the state. Her personal religious convictions were tolerant. The Romanists were persecuted because they refused to regard the Queen as the head of the English Church : she disliked their Puritans because "they opposed individual opinion to the authority of the Church of which she was the head. In a sense it was an epoch of unbelief. The spirit of the Renaissanse broke down the limits set upon the heart and the imagination by the religious system of the Middle Ages. Old beliefs and old traditions were giving way to newer ideals of life. Yet it was an epoch of belief too. The people especially those, who professed the reformed creed had strong religious convictions. It is no wonder that they were even ready to die for their faith. The Puritans stood for freedom of the individual conscience, and for a simpler and sincerer form of worship. In this they represented the true spirit of the Renaissance."

The great majority of the people in the times of Shakespeare believed in witchcraft and superstition. Statutes against witches were passed in the very year of Shakespear's birth. They were re-enacted with heavier penalties in the first year of James I. Gipsy fortune-tellers were punished with death. Omens and portents were sought for everywhere. Shakespeare's plays are full of references to these beliefs. The public loved representations of ghosts and spirits. We have a fine scene of a Witch's Sunday in *Macbeth* : in this play we have a good example of the influence that the witches were supposed to be able to exert.

The condition of the masses. We have so far directed our attention to the higher classes of society. We must now describe the conditions in which the masses lived. It is much more difficult to relate their story. The little that we know from contemporary literature tells us that their lot was not an enviable one. The rich enjoyed themselves at the expense of the poor. Harrison, a parish priest, points out that "the gentility commonly provide themselves sufficiently of wheat for their own tables, whilst their house hold and poor neighbours in some shires are forced to content themselves with rye, barley, yea and in times of dearth, many with bread made either of beans, peas or oats, or of all together and some acorns among.' The new landlords, who were mostly traders and lawyers, were very hard upon their tenants. The three great evils of the age from which the common people suffered most were (a) the raising of the rents ; (b) the dispossessing of the small-holder ; (c) the greediness of the professional money-lenders. Then, as a result of rural unemployment the number of vagrants, sturdy beggars, thieves, and highwaymen increased. The unemployed left the villages, and there was an overgrowth of the towns, especially London. It was to London that drifted all the soldiers and sailors disbanded from the wars, refugees and outlaws from abroad, all armed with weapons of some sorts. Frequent brawls in the streets of London, like those of the Capulets and Montagues, were nothing unusual.

The crowded and dirty city was often swept with epidemies. Two plagues occurred in Shakespeare's life time. People died early. Shakespeare died at the age of fifty-two, and yet he had outlived most of his numerous brothers and sisters "Consumption was almost as common as it is now ; small-pox, of course far more common and fatal: ague,now hardly known outside the topics, was endemic in all the low-lying areas; to be cut for the stone was what every middle aged man might look forward to unless like Montaigne, he feared the disease less than the doctor." Medical science was in an elementary stage. Blood-letting and purging were the usual remedies. People believed in the efficacy of magic spells and charms.

The rigour of the penal code added to the sufferings of the

masses. The Elizabethan system was really brutal. "Whippings, hangings, burnings disembowellings, and mutilations were as common and apparently as attractive as bear-baiting and cock-fights. Carcases on gibbets, traitors' heads on spikes, living felons with mutilated hands and cars must have made the counterfeit horrors of *Titus Andronicus* more amusing than painful to the average playgoer. Whipping was the mildest of punishments—on shipboard it seems to have been a superstition that to avert misfortune the ship-boys should be regularly whipped whether or not they deserved it, a sacrifice to the malignant fates. Children were unmercifully beaten alike by their parents and teachers.........Women and girls were flogged in public; beggers for example, were whipped out of any village they might enter."

The plays of Shakespeare were written for an audience brought up in an age of incongruities. Indeed, we can do no better than follow Lambourne and Harrison, and quote the following as the best summing up of the age af Shakespeare :—

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belife, it was the epoch of unbelief, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair———"

5. The Elizabethan Stage and Audience. Their Influence on Shakespeare.

The conditions of Shakespeare's theatre affected him in two ways (1) by the necessities and restrictions of the physical formation of the theatre, (2) by the tastes of his audience.

(*a*) *The shape of the theatre*; *etc.*

Description.

The stage in the Elizabethan theatre was a raised bare Platform, projecting to some distance into the audience. It was surrounded on all sides by the audience and the players were seen from many points of view. The natural effect was that actors had to aim at a statuesque rather than pictorial effect. The central part of the theatre, into which the stage protruded, was unroofed. The plays were given by day-light. There was no painted scenery or curtain. At the back of the stage was a

wall, with decorative columns and architecture, and there was one large door immediately in the middle of the wall and a smaller door on the other side. This wooden erection served many purposes. It was Juliet's tomb and the canopy of Dua demona's bed, and the hovel where poor Tom in *Lear* is foe-nd taking refuge from the storm. The top of the structure was used as occasion demanded for battlements, or for the balcony in *Romeo and Juliet* or for the window in Shylock's house or Cleopatra's monument. There were no female actors and the parts of women were played by boys.

Elizabethan stage favourable for poetic drama

It might seem to us that the production in such a stage ought to be very dull. But it is a mistake to suppose so. For the flourishing of poetic drama, the conditions of the Elizabethan sage are the most favourable. The effects of poetic imagination are wrought largely by suggestion. A stage with scenery will only be a distraction, whereas a stage poorly furnished by sparing the irrelevant distraction actually helps poetry to do its work. In this connection we must also remember that Elizabethans were better lovers of poetry than we and that they had a more potent imagination. The boy-players also helped the poetic drama. Shakespeare has had more loss than gain by the genius of the latter day actresses, for their realism and robust emotion often hinder the poetic value of the author's conception. The boys on the other hand rendered Shakespeare with such a clarity and simplicity that they formed a good transparent medium for the author's wit and pathos.

Lack of senery its effects. Rapid dialogue, poetic suggestions

The Elizabethan stage gave every opportunity for rapid action. Several scenes could follow quickly after each other, without a single break in the continuity of the play. In fact the acting of a Shakespearean play did not take more than two hours. We know this from Shakespeare's own reference to the "two hours traffic of our stage." Moreover the absence of movable scenery on the stage made it necessary for Shakespeare to supply a large amount of vivid and natural description, in order to complete the illusion of locality. In Act I sc iv of *Hamlet* Shakespeare wishes the audience to feel that the action is taking place on the battle-

ments of the castle at dead of night. So Hamlet's words commence by creating this impression, when he says :

> The air bites very shrewdly :
> It is very cold.

and then asks :

> What hour now ?

To which Horatio replies

> I thinks it lacks of twelve.

By these subtle suggestion, the impression is fixed in the minds of the audience that the scene is a cold night on the battlements of the castle, and that it is mind-night.

No drop curtain. The fact that there was no drop curtain to close a scene made it necessary for Shakespeare to clear the stage in the natural process of the action, At the conclusion of Act III sc. vi of *Hamlet* the body of Polonius has to be disposed of. The modern producer would allow the curtain to fall, showing the body still lying on the stage. As an intimation to the audience that a scene was closed Shakespeare would often end the scene by a riming, tag, e.g.

> "The play's the thing.
> Wherein I'll catch the conscience of the king."

The tastes of the audience. The audience to which Shakespeare appealed was a boisterous crowd—full-blooded, warm-hearted, fond of extremes and improbabilities. It loved all sorts of crude horrors. It loved to see ghosts, monsters and supernatural beings. It loved to see madness represented on the stage, It loved noise, rant, mere bawdry, songs, ballads, jokes, clownage in general, and fighting. All these Shakespeare gave his audience in plenty and the result is that his plays appear to be a strange mixture of crudeness and beauty. This fact is to be explained mainly by the tastes of his audience.

6. Shakespeare's Comedies.

Comedy—Definition and Characteristics—'Comedy' is a word rather difficult to define. Moreover definitions are usually unsatisfactory. Any how the most

general notion is that a comedy is a play that does not end sadly. Such a definition is unsatisfactory. It does seldom apply to the modern drama, and Shakespeare himself does not keep true to it always. According to Aristotle 'comedy' represents the imperfections of human nature. We are given an opportunity, as it were, to laugh at our own follies. Even this definition does not suit Shakespeare's comedies. To the moderns there is an intellectual appeal of comedy, and it is essentially satiric in spirit. Shakespeare, however, does not seem to expose anybody ; he simply gives us pen-pictures.

Baker, in his *Development of Shakespeare* says : "The comic in general as distinguished from the tragic is a matter of the point of view from which the dramatist looks at his material and the emphasis he gives it." This seems very reasonable. The Trial Scene in *The Merchant of Venice*, as Baker points out, is tragic or comic according as we look at it through Shylock's eyes or Gratiano's. Another reasonable way of distinguishing between tragedly and comedy is by recognising the difference in the kind of emotional appeal. The comedy seems to appeal to our sense of superiority, and we are pleased. In the tragedy we sympathise and identify ourselves with the hero and are pained. Ludwig Lewiston says, "The pleasure that men take in comedy arises from their feeling of superiority to the persons involved in the comic action."

Before Shakespeare, the dramatists were more interested in the comedy of manners and the farcical comedy, dealing with farcical episodes. More attention was paid to mere puts than actual wit. In the Pre-Shakespearean comedy, comic episodes were usually exaggerated. Farce, as opposed to wit and humour was the more important element in it. Pre-Shakespearean comedy may be called 'low comedy' Shakespeate in his earlier comdies, like *Love's Labours Lost*. *The comedy of Errors*, or *The Merry Wives of Windsor*, tended towards the farcical. But in his later plays he rose the supreme height of 'high comedy.' John Lyly was the first to move in the way of 'high comedy,' His dialogue was usually witty and brilliant. Yet it was left to Shakespeare to perfect the type.

Shakespearean Comedy.— The following extract gives a clear idea of the chief characteristics of Shakespeare's romantic comedies.

"To conceive Shakespearean comedy aright, we must disconnect the word comedy from the associations derived from the adjectives 'comic' and 'comical'; we must recognise the fact that though laughter is one of its incidents, laughter is not its end. Shakespeare's comedy includes the intellectual delight of chasing down folly, but this is not its main purpose.

"The essentials of a Shakespearean comedy at its best are a delightful story, conducted in some romantic region by, gracious and gallant persons thwarted or aided by the mirthful god, circumstance, and arriving at a fortunate issue. While Shakespeare in comedy is niggard of punishment, he is liberal in rewards. And since almost all stories he chooses for his comic stage are stories of love and lovers, what grand reward can be reserved for the fifth act so fitting as the reward of love! In Shakespearean comedy we may reckon upon a marriage, or more marriages than one, in act or in immediate prospect before the curtain closes; or if not a marriage (for the lovers may be wedded lovers at the opening) then, after division or separation of husband and wife, what we may call at a remarriage, with misunderstandings cleared up and faults forgiven.

"Between the first scene and the last, the path of comedy is beset with obstacle; and dangers, past which love must find a way—the course of true love never did run smooth. These may be either internal—some difficulty arising from character—or external difference of blood or of rank, the choice of friends, slanderous tongues, rival passions, the spite of fortune. The resolution of the difficulty must be of corresponding kind; temper or rash determination must yield to the predominance of love, or the external difficulties must be removed by well directed effort, or a happy turn of events. Love has on its side gallantry and resource, loyalty and valour, the good powers of nature and the magic of the moonlit faery wood; and so over the mountains and over the waves, love at last finds out a way.

"Love being its central theme laughter cannot be its principal end, and cruel or harsh laughter is almost necessarily ruled out. But the laughter of joy rings in the earlier and

middle comedies, and a smile, beautiful in its wisdom and serenity, illuminates the comedies of the closing of periods. If satire is present, it is only on rare occasions a satire of manners. It deals rather with something universal—a satire of the fatuity of self-love, of the powers of self-deception ; or it is a genial mockery of the ineptitude of brainless self-importance or the languid lover's amorous endeavours.

The *dramatis personae* form a large and varied population, ranging in social rank from the King to the tinker and the bellows mender. It takes all sorts of characters to make Shakespeare's world. All sorts and conditions of human mortals occupy the scene ; while on this side enters Caliban, bearing his burden of logs and Ariel flies over head upon the bat's back, on the other pine the offended king of fairy-land frowns upon Titania and claims her pretty Eastern minion.

"The characters are ordinarily ranged with an excellent effect or dramatic perspective, in three groups or divisions. The lovers and their immediate friends and rivals occupy the middle plane. Above them are persons of influence or authority by virtue of age or rank, on whom in some measure the fortunes of the lovers depend. Below them are the humble aiders and abettors of their designs, or subordinate figures lightly attached to the central action ; yet playing into the hands of benevolent chance, and always ready to diversify the scene, to enliven the stage, to fill an interval with glittering word play or unconscious humour, to save romance from shrill intensity or too aerial ascension by the contact of reality......"

7. Editions of "As You Like It."

As You Like It was first published in the First Folio issued in 1623. A Quarto edition was contemplated many years previously, but for some cause or the other was "staied." The play is mentioned among others in 1623 when Jaggard and Blound obtained permission to print the First Folio, as "not formerly entered to other men." In fact no copy of *As You Like It* in Quarto is known to exist. The text of the play in the four Folios is substantially the same, though the Second Folio corrects a few typographical and other errors in the first edition.

We may assume that *As You Like It* was produced under circumstances necessitating great haste on the part of the author, and many evidence of this rapidity of composition exist in the text of the play. For example (1) in Act I, sc II, Le Beau makes Celia "taller" which statement seems to contradict Rosalind's description of herself in the next scene (1, 3) "because that I am more than common tall ?" (2) Again, in Act I, sc. I the second son of Sir Rowland de Boys is referred to as "Jaques," a name subsequently transferred to another and more important character ; wherefore when he appears in the last Act he is styled in the Folio merely "*second brother*", (3) "Old Frederick, you father" (1, 2) seems to refer to the banished Duke (Duke *senior*, for, to Rosalind, and not to Celia, the words 'thy father's love,' etc., are assigned in the Folio ; either the ascription is incorrect or 'Frederick' is an error for some other name, perhaps for 'Ferdinand,' as has been suggested. We may also cite certain slight inaccuracies, for example, '*Juno's* swans,' finally the part of Hymen in the last scene of the play is on the whole unsatisfactory, and is possibly by another hand.

8. Date of Composition

As You Like It may safely be assigned to the year 1599. The play is not mentioned in Meres' *Palladis Tamia*, 1598, but in *As You Like It* is quoted a line from Marlowe's *Hero and Leander*. Marlowe's poem was printed for the first time in

1598, five years after the poet's death and at once became popular. The quotation is introduced by a touching tribute on Shakespeare's part to the most distinguished of his predecessors :—

Dead Shepherd, now I find thy saw of might,
Who ever loved, that loved not at first sight.

In the Stationers Registers there is a rough memorandum, dated August 4, without any year, seemingly under the head of "My lord Chamberlens means plaies," to the effect that *As You Like It*, together with *Henry the fifth*, *Every Man In His Humour* and *Much Ado About Nothing* are to be staied. This entry may be assigned to the year 1600, for later on, in the same month of that year, the three latter plays were entered again ; moreover the previous entry bears the date May 27, 1600.

The external evidence quoted above shows that the play, *As You Like It*, existed in some shape or other before 1600. Wright, however, thinks that the play was probably written in the course of the same year, though not formally entered for publication. It may be pointed out that *As You Like It* could not have been written before 1598, because it is not mentioned by Francis Meres in the *Palladis Tamia* issued in 1598. Meres gives a list of Shakespeare's plays and there seems to be no reason why he should omit the names of *As You Like It*, if it had existed before 1598. Another fact may be noted, showing that the play was in existence before 1600. Thomas Morley set to music the song—"It was a lover and his lass," which occurs in *As You Like It*. In any case the evidence points to 1599 or the earlier part of 1600, when *As You Like It* was written.

We may examine the internal evidence. We have already referred to the lines ; quoted from Marlowe's *Hero and Leander* It proves at any rate that Shkespeare's play could not have been written before 1598, for *Hero and Leander* was published in that year. It is quite likely that *Hero and Leander* might have existed in manuscript and Shakespeare might have either read it, or heard it recited. One point is the topical allusion in the line : "I will weep for nothing like Diana in the fountain." It is supposed to refer to the Cheapside fountain. This fountain, as Stowe points out, was in perfect order in

1598, but had fallen into decay in 1603. This would confirm the date 1598 for *As You Like It*.

The internal evidence which Fleay bases upon the famous comparison of the world to a stage by Jaques is connected with the opening of the Globe Theatre in the spring of 1599. We should remember that the Globe had its motto: *Totus mundas agit historionem*. Then again in the line—"the little with that fools have was silenced," Fleay discovers an allusion to the burning of satirical books by public authority on the 1st of June, 1599. Then Orlando's verses;

> "From the East to farthest Ind
> No jewel is like Rosalind,
> Her worth being mounted on the wind.
> Through all the world bears Rosalind."

seems to contain an obvious allusing to the frequent voyages for distant discoveries which seemed to have ended for a time in 1596. The examination of both external and internal evidence narrows down the date of the play between 1598 and 1600. If the year 1598 seems to be rather too early, the play must have been written either in 1599, or in the early part of 1600.

We may also look at the evidence of style and diction. The proportion of the run-on lines, or the feminine endings often helps to determine the date of the play. Compared with *Comedy of Errors* or *Richard III*, *As You Like It* has a higher percentage of run-on lines. *Comedy of Errors* has 12 : 9 run-on lines, *Richard III* has 13 : I, *As You Like It* has 17 : 1. It shows that *As You Like It* is a much later play than *Comedy of Errors* or *Richard III*. The proportion of double or feminine endings shows the same result. In *Comedy of Errors* the percentage is 16 : 6, in *Richard III* it is 18 : 6, in *As You Like It* it is 22 : 9. Then again *Comedy of Errors* and Richard *III* have considerably much more thymed lines than *As You Like It*: for example, *Comedy of Errors* and *Richard III* have 380 and 170 rhymed lines respectively but *As You Like It* has only 71 rhymed line 8. The more rhymed lines, the earlier is the play. In Shakespeare's later plays the rhymed lines almost disappear and the run-on lines increase considerably. It may be noted that in Shakespeare's earlier plays, the language and expression are over elaborate or fanciful; in fact the expression

is more varied and ingenious and the though is less profound and substantial. But in the later plays there is subtlety of thought and expression, resulting from an over rush of ideas. *As You Like It* has little obscurity of thought or over-elaboration of language. Then again *As You Like It* reflects neither the profound gloom of the Tragedy, nor the high seriousness of the Romance, but a cheerful spirit, innocent mirth and healthy optimism which characterise Shakespeare's works in the middle period.

9. Sources of the Plot

The plot of *As You Like It* was mainly derived from the famous novel by Shakespeare's contemporary. Thomas Lodge entitled '*Rosalynde, Euphues' Golden Legacie ; found after his death in his call at Silexedra bequeathed to Philautus sons nursed up with their father in England ; fetch from the Canaries by T.L. Gent.*" The first edition of the book appeared in 1599, and many editions were published before the end of the century. Lodge's *Rosalynde* is in great part founded upon the old *Tale of Gamelyn*, formerly erroneously attributed to Chaucer as 'the Cock's Tale', but evidently it was the poet's intention to work up the old ballad into "the Yeoman's Tale'; none of the black-letter editions of Chaucer contains the Tale, which was not printed till 1721 : Lodge must therefore have read it in manuscript.

The story of Gamelyne, the Outlaw, the prototype of Orlando, belongs to the Robin Hood cycle of ballads, and the hero often appears in these under the forms '*Gandeleyn*', '*Gamwell.*' Shakespeare seems to give us a hint of this ultimate origin of his story ;—"They say he is already in the forest of Arden and a many merry man with him ; and there they live like the old Rabin Hood of England."

The *Tale of Gamelyn* tells how 'Sir John of Boundys leaves his possessions to three sons—Johan, Ote and Gamelyn ; the eldest neglects the youngest who endures his ill-treatment for 16 years One day he shows his prowess and wins prizes at a wrestling match ; he invites all the spectators home. The brothers quarrel after the guests have gone, and Johan has Gamelyn chained as a mad man. Adam the Spenecer, his

father's old retainer, releases him and they escape together to the woods ; Gamelyn becomes the lord of the outlaws. Johan, as sheriff of the country, gets possession of Gamelyn again ; Ote, the secoud brother, bails him out ; he returns in time to save his bail ; finally, he condemns Johan to the gallows. There is no element of love in the ballad. It is only stated at the end that Gamelyn wedded "the wyfobotne good and feyr." This perhaps suggested to Lodge the second plot—the story of the exiled king of France, Gerismond ; of his daughter Rosalynd's love for the young wreslter ; of her departure (disguised as a page called Ganimede) with Alinda (who changes her name to Aliena) from the court of the usurper king Torismond; and of the story of Montanus, the lover of Phoebe. The old knight is named by Lodge Sir John Bordeaux, and his sons are Saladyne, Fernandine, and Rosader. Adam Spencer is retained from the old Tale. The scene is Boardeaux and the Forest of Ardennes, A noteworthy point is the attempt made by a band of robbers to seize Aliena. She is rescued by Rosader and Saladine : this gives some motive for her ready acceptance of the elder brother's suit. The omission of this saving incident by Shakespeare produces the only unsatisfactory element in the whole play. So Swinburne writes, "Nor can it well be worth any man's while to say or to hear for the thousandth time that *As You Like It* would be one of those works which prove, as Landor said long since, the falsehood of the stale axiom that no work of man can be perfect were it not for that one unlucky slip of the brush which has left so ugly a little smear on one corner of the canvas as the betrothal of Oliver to Celia ; though with all reverence for a great enemy and a noble memory, I can hardly think that matters were much mended in George Sand's adaptation of the play by the transference of her hand to Jaques." Shakespeare has altered the names of the three sons ; of the rightful and usurping kings (Duke senior and Frederick) Alinda becomes Celia ; Montanus becomes Sylvius. In the novel Alinda and Rosalind go on their travels as a lady and a page ; in the play as sister and brother. Characters of Jaques, Touchstone, and Audrey have been invented by Shakespeare Various estimates have been formed of Lodge's *Rosalynde*. Some critic speak of it as "one of the dullest and dreariest of all the obscure literary performances that have come down to us from past

ages."Other regard it with enthusiasm as "informed with a bright poetical spirit and possessing a pastrol charm which may occasionally be compared with the best part of Sidney's *Arcadia*."

In fact Shakespeare has given a new life and meaning to the story, adapted from Lodge's *Rosalynde* in the first place he has cut out all incidents that cannot be put into a drama, and confined the time within a narrower limit. For example, we may note that the interval between Orlando's quarrel and the wrestling match is much longer is the novel that in the drama. Then for the purpose of securing greater unity of action, Shakespeare omits the death-bed scene which appears in the novel. In place of it, Shakespeare bring in Adam and Orlando, in the first scene, speaking of Sir Rowland 's will that provides for the education of Orlando. In the novel, the tourney precedes the wrestling match. Shakespeare omits it. Then Shakespeare gives no account of the rebellion of the younger brother against the elder, of the former's arrest, and release by Adam.

By omitting one incident Shakespeare has failed to give a satisfactory explanation of love between Celia and Oliver. In the novel Alinda (who is Celia in the play) as carried off by robbers, and is rescued by Rosader and Saladin. Shakespeare cannot think of bringing in robbers on the peaceful scene of Arden, and for this reason he seems to have compromised the probability of Celia's love for Oliver.

Shakespeare shows his unique originality and invention in the creation of such characters as Jaques and Touchstone. Jaques and Touchstone are intended to be the critics of the banished Duke's craze for pastoralism. There is a wonderful balancing of interests in the play. The pastoral ideal of the banished Duke and the scenes of woodland life, now and then interposed, would have palled on us put for the running commentary of Jaques and the quibbling humour of Touchstone. In Lodge's novel there is nothing like the contrast and balance, like the harmony and proportion, which marks *As You Like It* so eminently.

10. The Title of the Play.

The title *As You Like It*, was evidently suggested by a

passage in Lodge's Address to the Gentlemen Readers ; ,,To be brief ......, gentleman room for a soldier, and a sailo ; that gives you the fruits of his labours that he wrote in the ocean, where every line was wet with the surge and every humorous passion counterchecked with a storm. *If you like it so* ; aud I will be yours in duty if you be mine in favour." It was formerly believed by Tieck and others that the title alluded to the concluding lines of Ben Johnson's *Cynthia's Revels* :—

"I'll only speak what I have heard him say,
By—'tis aood, and if you like,'t you may."

But it may be pointed out that Shakespeare's play preceded Jonson's dramatic satire which were first acted in 1600.

A stray suggestion for the title of the play may have come from Lodge. But Shakespeare does not seem to have chosen the title haphazardly. He has something to say about the title in the Epilogue of the play.

"I charge you, O women, for the love you bear to men to like as much of this play as please you : And I charge you, O men, for the love you bear of women (as I perceive by your ssmpering, none of you hates them), that between you and the women the play may please." In fact Shakespeare has an intention to cater of every taste. There are elements in the play which are likely to please both men and women severally. In this connection it may be noted that in *As You Like It* different and even conflicting interests are represented. On the one hand there is the court life of Frederick with all its attendant vices and corruptions ; on the other, there is the wood land life of the banished Duke ; and then again in the Forest of Arden there are so many different types—first, Touchstone and Jaques, then Rosalind and Celia, then the true shepherd Corin, and the true shepherdess, Audrey, and lastly the shephered and shepherdess, of poetry such as Silvius and Phebe. The Forest of Arden is a world in itself. We may note how there is a contrast, so vividly presented between the pastoral idealism of the banished Duke and the realism of Touchstone and Jaques. The result of this combination and reconciliation of varied interests in the play is that every reader will find his account in it. In fact there is

in the play, something to please every type of reader whether he is an idealist or a realist. Herein lies the significance of the title *As You Like It*. It will appeal the taste of different readers ; it will appeal to men as to women. The purpose of Shakespeare in writing the play could not have been better revealed than in presenting a set of contrasts extending to the very outlook on life—in the Forest of Arden.

We may also give a fanciful interpretation on the play, which is started by the title. As Quiller-Couch puts it, "The play is—'As you Like it' a wood-land play freated courtly-wise, or courtly-play treated woodland wise It plainly derives through *Love's Labours Lost*, from John Lyly : whose polite comedies, highly artificial, but in one way or another a wonderful artistic advance, held the ear of Court and of city at the moment when Shakespeare set up as a play wright : and I hold that Mr. Warwick Bond, Lyly's learned and devoted editor makes out un-answerably Shakespeare's debt to Lyly during his apprenticeship in dramatic architecture. Mr. Bond says,

"That Shakespeare was his (Lyly's) disciple in the respect is beyond doubt . . . To the fundamental brain-work which Lyly put into his play, a great poet and the Shakespearean stage in general are almost as much indebted as they are to his introduction of a lively, witty and co-herent dialogue."

If we are to accept Quiller-Couch's theory, then, Shakespeare must have written *As You Like It* as a challenge to 'Lyly's Court comedies. But Shakespeare leaves it open to the leader whether *As You Like It* should be regarded as pastoral comedy on the lines of Lyly, or a court comedy, or an experiment that goes much beyond Lyly's efforts.

11. The Forest of Arden.

Lodge laid the scene of his romance in the forest of Ardennes in Bordeaux. Evidently one would think that Shakespeare's Arden is indentical with this forest in France—a view which will seem to be supported by the French names in the play. But it should be noted at the very outset that there is nothing French in Shakespeare's forest of Arden. If any thing, Shakespeare seems to have idealised the scene and

landscape. It is noteworthy that in his forest of Arden he brings together the palm, the snake, the lioness of the tropics. That means that Shakespeare's forest of Arden is a thing of imagination. It is a world of Romance and Beauty—some other world far from ours where music and moonlight and feeling are one. We cannot discover it on any geographical chart. But some critics identify it with Arden in Shakespeare's native Warwickshire. The local colour partly justifies the identification. The treasured memories of the country-side, with which Shakespeare must have been intimately acquainted, are distilled into this play. Walter Raleigh writes thus :

"In Shakespeare's day, the Forest of Arden which stretched away to the north of the river, was more than a name and much of his boyhood was spent in that best of schools—a wild and various country. Adventures in the field and forest may very easily become dates in the life of a poet. Shakespeare must have wandered for whole days and nights about the country side, and was delicately sensitive to all the shifting aspects of the pageant of nature—to Spring and Autumn, Dawn and Sunset, Wind and Cloud. His plays abound in passages which bear all the Marks of detailed reminiscences.

* * * But the deep impression made on Shakespeare by his early memories of Stratford may be best seen in passages where they are associated with the moods and fancies of his own mind. To a poet, nature is not a collection of things, but an influence, a reflection, the counterpart of the drama of his soul. Now it is a course of true love that suggests the flow of quiet midland streams :

The current that with gentle murmur glides
Thou know it being stop'd impatiently doth rage
But when his fair course is not hindered
. He makes sweet music with the enamell'd stones,
Giving a gentle kiss to every sedge
He overtaketh in his pilgrimage

or again he remembers :

The plucked bower
Where honey suckles ripened by the sun
Forbid the sun to enter."

Quiller Couch has gone one better. He is very definite

that he has been able to identify Shakespeare's Arden by personallay visiting the scene itself. He writes, "Some years ago; in hope to get a better understanding of Shakespeare, a friend and I tracked Warwickshire Avon together, from its source on Naseby battlefield down to Tewkesbury, whereby a yet more ancient battlefield, it is gathered to the greater Severn. From Naseby, where we found its source among the 'Good cabbage' of an inn-garden, we followed it afoot through 'wide—skirted meads', past 'poor pelting villages, sheep-cotes and farms' to Rugby. This upper region of Avon undulates in long ridge and furrow divided by stiff ox-fences (the 'bull-finches' of the fox hunter for this is the famous Patchly country); and in Shakespeare's time these same ridges and furrows were mainly planted with rye. We went down through this pastoral heart of England, where yet (as Avon draws the line between her north and her south so many of her bloody internal battles have been decided—Bosworth and Naseby by her head waters, Evesham and Tewkesbury by her lower fords—and at Rugby where we took ship that is to say: that we launched a canoe a—'canader.'

"I am pretty sure she was the first ever launched upon Avon from Rugby. A small curious crowd bore murmured testimony to this. The Avon is not—or was not in those days —a pleasure stream. You might meet a few boats above Warkwick, a few at Stratford. Far lower-down, below Stratford the river was made navigable in 1637. But the locks are decayed, and the water-way disused. I supposed that along its extent, half the few houses by this most lonely river resolutely turn their backgardens on it."

"On the second day, after much pulling through reed beds and following for many miles Avon's always liesurely meanders, we came to the upper bridge of Stoneleig Deer Park.

"A line of swinging deer-fances hung from the arches of the bridge, the river trailing through their bars. We, having permission, pushed cautiously under these—which in a cance was not easy. Beyond the barrier we looked to right and left, amazed. We had passed from a sluggish brook, twisting among water plants and willows to slopes of bracken, by the roots of gigantic trees-oaks, Spanish oaks, wych-elms, stately firs, sweet chestnuts backed by film larched coppices."

"This was Arden, the Forest of Arden, actually Stoneleigh-in-Arden, not Shakespeare's very Arden.

"Actually, as we rested on our paddles, down to a shallow-ahead—their accustomed food, no doubt—a herd of deer tripped daintily and charged across, splashing ; first the bucks, in single file, then does in a body. The very bed of Avon changes just here : the river now brawling by a shallow, now deepening, and anon sliding over slabs of sandstone.

"This (I repeat) is verily and historically Arden. We know that Arden—a lovely word in itself—was endeared to Shakespeare by scores of boyish memories : Arden was his mother's maiden name. I think it arguable of the greatest creative artists that, however, they learn and improve, they are always trading on the stored memories of childhood. I am sure that, as Shakespeare turned the pages of Lodge's *Rosalynde* as sure as if my ears heard him—he cried to himself, 'Arden. This made to happen in a Forest of Arden, in France ? But I have wandered in a forest of Arden ten times lovelier ; translated thither, ten times lovelier shall be the tale !"

12. Inner Meaning of "As You Like It."

Critics, with a strain of idealism in their composition, have reasoned that Shakespeare must have sought a soul's retreat in *As You Like It*, coming as it does between his Histories and Tragedies. It has been a resting place to Shakespeare. Before essaying higher flights in tragedy. Shakespeare must have paused a little from his labours on the historical plays. His memory must have then gone back to the country side with which his boyhood was familiar, and round this sweet memory he has woven a romantic play, steeped in exquisite nature-touches. This is nothing but idealistic interpretation of *As You Like It*. Dowden attempts such an interpretation, and we quote below from Dowden :—

"Shakespeare, when he wrote this idyllic play, was himself in his Forest of Arden. He had ended one great ambition—the historical plays—and not yet commenced his tragedies. It was a resting place. He sends his imagination into the woods to find repose. Instead of the court and camps of England and the embattled plains of France, here was this woodland scene, where the palm tree, the lioness and the serpent are to be

found ; possessed of a flora and fauna that flourished in spite of physical geographers. There is an open-air feeling throughout the play. The dialogue, as has been observed, catches freedom and freshness from the atmosphere. After the trumpet tones of *Henry V*, comes the sweet pastoral strain, so bright, so tender. Must it not be all in keeping ? Shakespeare was not trying to control his melancholy. When he needed to do that Shakespeare confronted his melancholy very passionately and looked it full in the face. Here he needed refreshment, a sunlight tempered by the forest boughs, a breeze upon the forehead, a stream murmuring in his ears."

This rhapsody provokes a curt and rather uncomplimentary reply from G. B. Harrison : "Those who regard Shakespeare as a god controlling his own destiny and planning, some ten years ahead, the order and motive of his plays, may find this judgment elevating. But a little examination of *As You Like It* will show not a few traces of a feeling that comes very near to cynicism, and if Shakespeare is here writing pastoralism to order, he does it self-consciously, not without a twinge of his artistic conscience. In fact, quite a good case can be made out for Mr. Bernard Shaw's remark that :

"When Shakespeare was forced to write popular plays to save his theatre from ruin, he did it mutinously, calling the plays. 'As You Like It,' and 'Much Ado About Nothing.' All the same he did it so well that to this day these two genial vulgarities are the main Shakespearean stock in trade in our theatres."

A sensible reader of *As You Like It* will have to steer clear between these two extremes. We cannot accept a too idealistic interpretation of *As You Like It* or a too realistic view as that of Bernard Shaw. It is true that there is much of idealism in the play in the banished Duke's pastoral craze But at the same time a true corrective to the banished Duke's pastoral idealism is provided in the shrewed comments of Jaques and in the rank realism of Touchstone. It will be wrong to think that Shakespeare identifies himself either with this view,

or with that view. As a dramatist his business is to hold his scales even. Neither the banished Duke's idealism, nor Jaques' cynicism is Shakespeare's own.

We may consider Quiller Couch's view of *As You Like It*: "The comedy............is less a comedy of dramatic event an a playful fantastic criticism of life; wherein a courtly society being removed to the greenwood, to picnic there, the Duke Senior can gently moralise on the artificiality he has left at home, and his courtiers—being courtiers still, albeit loyal ones—must ape his humours, But this in turn, being less than sincere, needs salutary mockery:—wherefore Shakespeare invents Jaques and Touchstone, critics so skilfully opposed, to supply it. But yet again, Jaques' cyncism being something of a pose, he must be mocked at by the Fool; while the Fool being professionally a fool, must be aughed at by Jaques, and being betrayed to real folly by human weakness, laughed at by himself. Even Rosalind, being in love, must play with love. Even honest Orlando, being in love, must write ballads and pin them on trees; but he writes them so very ill that we must allow him honest. Otherwise I should maintain his ancient servant Adam (whose part Shakespeare himself enacted) to be the one really serious figure on the stage. It is at any rate observable that while, as we should expect, the play contains an extraordinary number of fanciful and more or less rhetorical moralisings—such as the Duke's praise of a country-life, Jaques' often-quoted sermon on the wounded deer and his 'All the world's a stage,' Rosalind's lecture on the marks of a lover, Touchstone's on the virtue is an 'If' on the Lie Circumstantial, and on horns (to name but a few)—it is Orlando who speaks out from the heart such poetry as;

> . . . Whate'er you are
> That in this desert inaccessible,
> Under the shade of melancholy boughs,
> Lose and neglect the creeping hours of time;
> If ever you have look'd on better days,
> If ever been where bells have knoll'd to church,
> If ever sat at any goodman's feast,
> ... ...
> Let gentleness my strong enforcement be,

While to Adam it falls to utter the sincerast, most pregnant line in the play : And unregarded age in corners thrown.

But in truth all the rest of our bright characters are not in earnest. They do play at life in Arden. As Touchstone knew, 'cat will afrer kind' aud as Shakespeare knew, the world is the world as man made it for man to live in. These courtiers are not real Robin Hoods. When the *ducdame, ducdame* has been played out, yet not so as to overweary, Shakespeare gathers up his 'fashionables' and restores them like so many fish, to their proper element ; even as he himself, after living with shows and making himself a motley to the view, returned to his native Stratford, bought land, and lived doucely. The Duke regains his dukedom, his followers are restored to their estates. By a pretty turn of workmanship, Orlando, who started with a patrimony of poor a thousand crowns, dependant on an unjust brother, returns as heir apparent and that brother's prospective liege lord. By an equally pretty turn of irony, the one man—usurping Duke—who reaches Arden on his own impulse, moved by a ferocious idea to kill some body, is the only one left there in the end, when the sentimental moralists have done with the forest, to use it as a school of religious contemplation."

13. Construction of the Play.

The plot consists of different actions ; (1) The quarrel between the duke, and his brother ; (2) The quarrel between Oliver and Orlando ; (3) The love affair of Rosalind and Orlando : (4) Love affair of Olivia and Celia ; (5) The love affair of Phebe and Silvius ; (6) Love affair of Touchstone and Audrey.

Of these, the romantic love affair of Rosalind and Orlando forms the main theme of the play, and the other actions are intended as parallels or contrasts or to give the background of the play or the preliminary details leading up to the main theme, Thus the quarrel between the Senior Duke and his brother is necessary to explain Rosalind's flight to the forest of Arden in disguise. Similarly the parallel quarrel between Orlando and Oliver makes Orlando go to the forest of Arden where he meets the disguised Rosalind, and thus the main theme is developed. The wrestling scene between Charles and

Orlando provides the opportunity for the meeting between Orlando and Rosalind when they fall in love at first sight. The scenes depicting the life of the exiled duke serve to picture the atmosphere of the forest of Arden while the story of Phebe and Silvius heightens the pastoral atmosphere and is also a parallel to the main theme of romantic love. A similar parallel is furnished by the love story of Oliver and Celia while Touchstone's love for Audrey is a contrast to and a caricature of the romantic love of Rosalind and Orlando. Thus the subsidiary actions of the play are grouped round the main theme and serve to give it background and to explain and widen its significance.

A detailed survey of the plot is given below. The play opens with the quarrel of the brothers. In the opening scene we are made acquainted with the quarrel between the Oliver and Orlando. Before we have done with the scene, we learn too that a younger brother has banished his elder brother, the reigning Duke. In the opening scene we are more concerned with the quarrel between Oliver and Orlando. But the two quarrels are releated to each other in the same scene, for Orlando is going to take part in a wrestling match, in which Charles, the wrestler of the usurping Duke, is the challenger.

It is a sore feeling with Orlando that his education, which was entrusted to his elder brother, has been neglected. He has almost grown desperate. And there is a scuffle between the two brothers. Orlando demands his patrimony from his brother. Oliver at once makes a plan to get rid of Orlando. And Charles, who meets Oliver by appointment, is ready to be a tool in his hands. The first scene which acquaints us with Oliver's plot to get rid of his brother, serves the purpose of exposition by linking up the affairs of the two Dukes, and the two brothers in private life.

The second scene brings in Celia and Rosalind. And Rosalind is the daughter of the banished Duke. We know already that the banished Duke is living in the forest of Arden where he has been followed by many loyal and devoted courtiers. It needs to be explained why his daughter is staying at the court of the usurping Duke. The friendship between the two cousins is just an explanation of this. But we find in the

second scene Rosalind depressed in spirits, and Celia attempting in vain to cheer her up. As soon as we are informed of the relation between the two cousins, the action of the play is made to move apace. The wrestling match in which Orlando answers the challenge of Charles, take place in the very presence of Celia and Rosalind. Another motive of the play—love—originates in this wrestling match. Orlando wins the favour of the two ladies by his remarkable courage and skill. Apart from this, the fact of his being a son of Sir Rowland de Boy's enlists at once the sympathy of Rosalind, for Sir Rowland was a loyal follower of her father. Sympathy naturally leads to love. When the usurping Duke learns that Orlando is a son of Sir Rowland, he is anything but pleased and goes away without awarding him the prize of victory. Celia is hurt by her father's rudeness. Before the scene ends, Orlando is warned by Le Beau, one of the courtiers of the usurping Duke, to leave the Duke's dominion at once or it will go hard with him. There is no hint yet that Orlando will go to the forest of Arden. At any rate there is no place for him in the usurping Duke's dominion.

Then in the third scene we are again in the company of Rosalind and Celia. It is no secret to Celia that Rosalind is in love with Orlando. So the love motive of the play comes to be linked up with its main action. Then as a bolt from the blue comes the Duke's doom banishing Rosalind from his dominion. We may note here how the movement of the play gets quicker and quicker. After the banishment of Rosalind has been pronounced by the Duke, it is Celia who comes to the help of Rosalind. The plan that they should go to the forest of Arden first comes into the head of Celia. The details of the execution of the plan are worked out by the imagination of Rosalind. The First Act closes with the plan of Celia and Rosalind to go to the forest of Arden. It is obvious now that the main interest of the play is going to centre in the forest of Arden.

In the Second Act we are transported at once to the forest of Arden. There we see the plain, hard life led by the Duke and his followers. But they seemed to find much delight, recreation and even instruction in this kind of life. The Duke's philosophy has a charming effect upon the readers. He knows

how to extract blessing from misfortune. We are getting now more and more interested in the banished Duke and his followers. In the first scene of the Second Act our attention is drawn to Jaques though we do not see him yet. But from what the first Lord says of Jaques on this scene, a living picture of Jaques rises before our mind's eye.

In the second scene we return for a brief period to the court of the usurping Duke. He is very much upset by the discovery of the flight of Celia and Rosalind Orlando is suspected to be concerned in it. His brother Oliver is at once sent for by the usurping Duke, and turned out from his dominion, because he is unable to produce Orlando.

In the next scene, we are naturally concerned with the affairs of Orlando. Since the first plan of Oliver to get his brother killed by Charles in the wrestling match fails, he has a counterplan to get his brother burnt in his lodging by setting fire to it. In this crisis Adam, who is introduced to us in the first scene—the old retainer of the family—proves to be Orlando's guardian angel. Adam offers Orlando the savings of his whole life, and proposes to go with him and serve him till his death. Of course, there is no hint that they will be making their way to the forest of Arden, but we can easily imagine that they have nowhere else to go, because the interest is shifting from the court of the usurping Duke to the forest of Arden.

The fourth scene of the Second Act brings Rosalind, Celia and Touchstone, the court fool, who has been introduced to us in the scene of the wrestling match, to the forest of Arden. Rosalind is disguised in male attire, and behaves as the brother of Celia. Here we meet two shephereds, Corin and Silvius, the original natives of Arden. But we recognise a point of affinity between Silvius and Rosalind. Rather Rosalind seems to recognise it, and feels sympathy for Silvius ; for both of them are love-smitten. Silvius is sighing for a cruel mistress Phebe. and Rosalind is sighing for Orlando. But the more immediate concern is that Celia, Rosalind and Touchstone must get fixed up in the forest of Arden. Therefore the shepherd's cottage, owned by Corin's master, and his pasturage are bought by Rosalind and Celia. The banished Duke and his followers, keep something of the dignity and the formality of their own

court-life but Celia and Rosalind seems to settle down to a real pastoral life.

In the next scene we make the actual acquaintance of Jaques, and see how different he is from the rest of the followers of the banished Duke. We are impressed by the distinct individuality of Jaques. We are made to feel that he is apart from the rest. At any rate he has no sympathy with the banished Duke's pastoral craze. His character is sufficiently revealed in this scene. At the same time it should be noted that the action of the play when it is transferred to the forest of Arden, has a leisurely movement.

The next two scenes of the second Act connect the affairs of Orlando with those of the banished Duke and his followers. So Orlando and Adam make their way to the forest of Arden, but Adam totally breaks down on the outskirts of the forest. And unless Orlando could bring food for Adam he must die. Orlando carries him to a place of shelter, and then goes in search of food. He comes upon the banished Duke and his followers sitting at the table,just preparing to start their dinner. With his drawn sword he threatens them until his demands are first satisfied. This air of violence seems to jar on the peaceful tenor of life in the forest of Arden. But soon matters are explained, and the Duke is all sympathy for Orlando, and Orlando brings in Adam. Adam's life is certainly saved by the food and shelter provided by the Duke but this is the last that we see of Adam. He simply drops out from the play. And we cannot help the regret that Adam, so devoted to Sir Rowland and his son Orlando, has been wronged beyond measure. We seem to miss him very much in the last scence of happiness and rejoicing, with which the play ends.

As we pass on to the third Act, our attention is taken up more and more by Orlando and Rosalind. First we see Orlando going about, inscribing verses on the barks of trees in the forest of Arden. Touchstone seems to have been affected by the air of Arden too. He shows himself off to Corin. He has the opportunity of his life to impress the shepherd by his knowledge of cour life, and his superior wit. But we are getting interested now in the make-believe of love between Orlando ,and Rosalind. First both Celia and Rosalind amuse themselves with

Orlando's verses which they have discovered. We are aware again of the slow movement of time and the slow progress of the action. There is a brief encounter between Orlando and Jaques. Orlando is simply repelled by Jaques. And then Rosalind gets hold of Orlando. Orlando does not certainly suspect the real sex of Rosalind. If Orlando had been endowed with any sharp intelligence, or uncommon insight, it would have been fatal to the idyllic charm and grace of the forest of Arden They love-play between Orlando and Rosalind could have been possible only because Orlando was duller-witted.

In the third scene of the third Act there is a comic interlude of love. Touchstone seems to have been infected with love by coming to the forest of Arden. So there is a parallel movement of love between Touchstone and Audrey, on a lower plane, It seems to be a parody of love itself. At the same time the love episode of Silvius and Phebe is taken up into the main story.

In the last scane of the third Act, Rosalind is made to concern herself in the love episode of Silvius and Phebe. We may not here how Rosalind is gathering all the threads of the movement of the story into her hands.

The fourth Act opens with an encounter between Rosalind and Jaques—a parallel to the encounter between Orlando and Jaques in the previous scene. In Shakespeare's play there is always such a series of parallels. In the first scene of the fourth Act we are concerned with the courtship of Rosalind by Orlando, It is rather long drawn out. The sparkling wit of Rosalind keeps it from dragging. Of course Orlando is simply eclipsed by Rosalind. Rosalind seems to dominate the scene. We do not even hear the repartee of Celia, for Celia keeps silent. So Rosalind is the queen of the forest of Arden.

The second scene just helps to remind us of the background of the banished Duke and his followers. It is a scene in which Jaques, lords and foresters are concerned in a deer hunt.

In the next scene the sub-plot, concerned with the love of Silvius and Phebe, gets more of our attention. Phebe has fallen in love with Rosalind, disguised as she is as Ganymede, a handsome youth. She sends a love letter to Rosalind by Silvius But Rosalind reads out the letter to Silvius and flouts at Phebe. There are going to be complications in the story,

While Rosalind Intervenes in the affairs of Silvius and Phebe, Phebe offers her love to her as Ganymede, and Silvius who has till now been a rejected and despondent lover, gets some favour from Phebe—the favour of being employed as a go-between.

It is in the third scene of the Act that the climax is reached, Oliver makes his appearance to Celia and Rosalind in the Forest of Arden. The storp of his conversion and of the saying of his life by Orlando creates a new diversion in the play. But when Rosalind hears that Orlando has been wounded by a lioness in his attempt to save the life of his brother, she faints, and the whole show might have been given away. This marks the climax of the play.

As we pass to the fifth Act, Touchstone and Audrey are brought before us again. This is also a comic interlude. Audrey happens to have a lover of her own before she meets Touchstone. He is just a shepherd William Touchstone, with his superior courtly airs and courtly wit, confounds William and routs him.

In the next scene we find a new phase of interest developing—the love between Oliver and Celia. Oliver is prepared to go to the length of renouncing the estates, nay transferring them to his brother and live as a shepherd in the forest of Arden, provided he is permitted to marry Celia. Now we are approaching the denouement of the play. Orlando consents to his brother's marriage with Celia. But he himself is very unhappy because he has little home of marrying Rosaliad. Now Rosalind comes forward to clear up the whole tangle. She promises to bring the living Rosalind before Orlando, if he will promise to marry her. At the same time Phebe comes along, and taxes Rosalind with rudèness iu showing her letter to Silvius, Rosalind promises to satisfy both Phebe and Orlando and also Silvius.

Then there is another scene concerned with Touchstone and Audrey. This is just before the resolution of the plot takes place in the next scene.

The love-tangle is to be unravelled by Rosalind. In the last scene of the play, Rosalind dominates again; as she has dominated in the forest of Arden. Touchstone and Audrey are

not forgotten in this happy union of lovers. That shows how the consummate genius of Shakespeare works ; he is not forgetful of the details, while attending to the general design. The agency of Hymen, who brings in Rosalind and Celia, and blesses in marriage of the four couples, seems to be rather an inartistic contrivance, norless unhappy is the introduction of Jaques de Boys with the message that Frederick has renounced his dukedom, and offers it back to his elder brother, Shakespeare seems to have been rather in a hurry to patch up the conclusion of the play. Hence these blemishes are there.

14. Time Scheme of the Play.

The time of the play, according to Daniel's Analysis, may be taken as ten days represented on the stage with necessary intervals :--

Day one . .Act I, Sc. I.
Day two . .Act I, Scs. 2 and 3, and Act II, Sc. I also Act II, Sc. 3.
Day three . .Act II, Sc. 2 Act III, Sc. I.
Interval of a few days; the journey to Arden.
Day four . .Act II, Sc. 4.
Day five . .Act II, Scs. 5, 6 and 7.
Interval of a few days.
Day six . .Act III. Sc. 2.
Interval.
Day seven . .Act III, Sc. 3.
Day eight . .Act III, Scs. 4 and 5 ; Act IV. . .Scs. 1, 2 and 3 and Act V, Sc. I.
Day nine . .Act V, Scs. 2 and 3.
Day ten ..Act V, Sc. 4.

We may consider the time scheme from another point of view. Prof. Wilson started the theory of Double-Time. It means the measure of the actual time taken up by the action of the play against the dramatic illusion which seems to lengthen out the period of action to our imagination. It can be illustrated from *As You Like It* by glancing through its plot.

As we have seen, the play opens with the complaint of Orlando against his elder brother for having neglected his education. Then there is a scuffle between the two brothers; then the wrestling match in which Orlando defeats Charles. Celia and Rosalind happen to be present on the scene. Rosalind and Orlando seem to be attracted to each other by sympathy called forth by their mutual misfortune. And of sympathy is born love, But their love has no chance of fruition unless they are first got into the forest of Arden.

First Rosalind is banished by the Duke. Celia cannot stay away from Rosalind. And as the idea first strikes Celia, both of them go to the forest of Arden. Then it is the turn of Orlando. He is warned by Adam of his brother's plot to burn him to death in his lodging. So Orlando to comes to the forest of Arden.

It is at Arden that the real interest of the play develops. In the first Act, we are told all that is necessary for us to know—the usurpation of Frederick, the banishment of his elder brother to be followed by the banishment of Rosalind. Then we are shown how the fortunes of Orlando come to be linked up with the fortunes of Rosalind. Here it may be noted how the dramatic illusion of time starts. In the first scene, our impression of the banishment of the Duke is that it is quite recent. But when we come to the forest of Arden the second Act, we seem to feel that a pretty long interval in time and space separates the court of the usurping Duke from the forest of Arden. For the banished Duke says :—

Now, my co-mates and brothers in exile
Hath not old custom made this life more sweet
Than that of painted pomp !

Here is the impression that the banishment of the Duke has taken place long ago, and that the Duke is quite reconciled to his fate—he seems to be making the best of a bad job.

Even when we have not left the court of the usurping Duke, we come across hints of a long interval of time since the banishment of the Duke. We may give here one instance. When Rosalind is banished, Celia says that she cannot stay away from her. And if Rosalind had been kept at the court of

her father for her sake, Celia's reply is this :

> I was too young at that time to value her ;
> But now I know her : if she be a traitor ;
> Why so am I ; we still have slept together,
> Rose at an instant, learn'd, pla'yd, eat together:
> And where'er we went, like Juno's swans
> Still we went coupled and inseparable.

Here is the impression that a long time seems to have elapsed since the banishment of the Duke. It is in fact in the first Act of the play that this jugglery of time is achieved. When we are brought to the forest of Arden, we seem to forget the measure of time. The action moves at a leisurely pace, and timelessness seems to mark the scenes in the forest of Arden.

The first impression that Shakespeare creates is that the banishment of the Duke is very recent. But when the interest shifts from the conrt of the usurping Duke to the Forest of Arden, there is another measure of time. The court of the usurping Duke recedes into a long past. In fact we are made to forget the usurpation of Frederick. It appears that the Duke has taken up his abode in the forest of Arden for a long time, and that his old court-life seems to be no more than a dream of the past.

15. Function of Jaques and Touchstone in the Play.

In the forest of Arden, with its pastoral idealism and innocent love-making. Touchstone and Jaques seem at first sight to be out of place. They do not seem to be attuned to the spirit and harmony of the place. Jaques is too sarcastic in wit ; Touchstone is too realistic. Shakespeare must have a purpose of his own in getting these two characters into the forest of Arden. Shakespeare believes in moderation, in balance. As the title of the play indicates, there are elements in it, which are likely to satisfy varying tastes. There can be too much of a good thing. In the forest of Arden we have, on the one hand, the pastoral idealism of the banished Duke ; on the other, the mid-summer madness of love. A reader may easily get sick of either. After all the Duke's pastoral idealism is more or less a pose ; then again if the make-believe of love between Orladdo and Rosalind is lightened by Rosalind's

sparkling wit, it may fall on the reader, while there is little enjoyment out of the love-distracted appeals of Silvius to his disdainful mistress, Phebe. The pastoral craze of the Duke and the two love episodes need to be off-set. It is the contrast running through the whole play that makes it so interesting. Jaques rails at the folly of the Duke in renouncing his dukedom and indulging in the luxury of bis fatuous ideal in the forest of Arden. Touchstone seems to parody love in speech and in his relation with Audrey, while love seems to run riot in Arden.

Both Jaques, with his caustic and incisive wit, and Touchstone, with his sound common sense, masking itself in the sallies of wit, provide the necessary correction to the excesses of the banished Duke and the lovers in the forest of Arden. Touchstone as a fool has the privilege of criticising the conduct of others. Now it is significant Jaques will claim the same privilege on the ground that he is going to reform the world. We recognise here the affinity between both. The difference between the two is also obvious. Jaques has an intellectual wit; Touchstone has the privilege and common sense wit of a fool. Both are endowed with extraordinary powers of observation. In Jaques, the common sense is enlightened by a cultivated intellect and clear-eyed reason. In Touchstone, the common sense is hitched on to the fool's exempted wit. As the Duke rightly says. "He uses his folly like a stalking horse and under the presentation of that he shoots his wit." Both of them are dispassionate observers of life and its goings on.

Therefore Jaques and Touchstone are invented by Shakespeare, and put into the forest of Arden as critics of the pastoral life of the banished Duke and the love madness of Rosalind and Orlando, and of Silvius and Phebe, Hazlitt says of Jaques that he is the only purely contemplative character in Shakespeare. This means that Jaques has nothing to do but to pry at what goes on under his nose and to muse on it, the result of which later appears in his sarcastic remarks. Thus he watches the wounded deer, sobbing his tears into the brook that brawls by. He ponders over it, and then it strikes him that the banished Duke has proved a worse usurper than his brother who had banished him. He listens to the woodland

song of Amiens, and then meditates on it and realises the silliness of the Duke in letting himself be banished by his younger brother. So he invents the lampoon on the Duke's pastoral craze.

> If it do come to pass.
> That any man turn ass.
> Leaving his wealth and ease,
> A stubborn will to please
> Ducdame ; ducdame ; ducdame.
> Here shall he see
> Gross fools as he.
> And if he will come to me.

So again Touchstone glances at the life and ideals of the Duke. Discouraging with Corin, Touchstone says "Truly, shepherd, in respect of itself it is a good life : but in respect that it is a shepherd's life it is naught. In respect that it is solitary I like it very well : but in respect that it is private it is a very vile life. Now in respect it is in the fields, it, pleaseth me well ; but in respect it is not in the court, it is tedious. As it is a spare life, look you, it fits my humour well but as there is no more plenty in it, it goes much against my stomach."

On the function of the critic assumed by Jaques and Touchstone in the play, Quiller Couch writes. "This function of the critic amid the comic aberrations of *As You Like It*, Jaques and Touchstone share between them. Jaques moralises ; and Touchstone comments and plays the fool, his commentary enlightening common sense, his folly doing common sense no less service by constantly caricaturing all prevalent folly around it.

As contrast of character indicated by colour, can we conceive anything better than Jaques' sad-coloured habit opposed to Touchstone's gay motley? With what a whoop of delight one critic happens on the other :—

> *Jaq.* A fool ! a fool ! I met a fool i' the forest.
> A motley fool ; a miserable world !
> As I do live by food, I met a fool.

Well then, to pass from Jaques' to our own appreciation of motley, can we not see Touchstone's suit—scarlet, we will say

down one side, and green down the other—illustrating his own contrast of wit and conduct, in speech after speech ?

"The comedy is, then, less a comedy of dramatic event than a playful fantastics criticism of life wherein a courtly society being removed to the greenwood to picnic there, the Duke Senior can gently moralise on the artificiality he has left at home, and his courtiers, being courtiers, still albeit loyal ones—must ape his humours. But this in turn, being less than sincere, needs salutary mockery : wherefore Shakespeare invents Jaques and Touchstone, critics so skilfully opposed, to supply it. But yet again, Jaques' cynicism being something of a pose, he must be mocked at by the fool ; while the fool, being professionally a fool, must be laughed at by Jaques, and being betrayed to real folly by human weakness laughed at by himself."

16. Different Types of Love in "As You Like It."

Love is the running motive throughout the whole play ; particularly in the forest of Arden, there is the mid-summer madness of love. The cry of Phebe : "Whoever loved that loved not at first sight." sums up the whole spirit of the play. It is love at first sight that seems to be exhibited and illustrated in different circumstances. First, we may take the love of Orlando and Rosalind, Rosalind watches Orlando in the wrestling match, with a vived and breathless interest. Having heard the passionate protestation of Orlando that he would die rather than live in a world where there is none to love or care for him. Rosalind begins to feel sympathy for him. Later as she hears that Orlando is a son of Sir Rowland, a friend of her father's, her sympathy for Orlando blossoms into love. So it is love at first sight.

When we come to the forest of Arden, the first thing we hear is the love of shepherd and shepherdess. This is rather significant. Shakespeare evidently glances at the convention of the pastoral poetry of his day. Silvius is a love distracted swain and Phebe is a disdainful mistress. Both seems to have been lifted out of pastoral poetry, with the eternal plaint of the lover sinking in despair, and his praise of the cruel eye and haughty brow of his mistress. Only there is more exaggeration is Shakespeare's picture. After all Shakespeare intends to

parody the love convention of the pastoral poetry of his day in the portraiture of Silvius and Phebe.

Touchstone, a fool as he is, should have nothing to do with love. Jesting seems to be his legitimate business. But he cannot escape the spirit and atmosphere of the forest of Arden. So he takes up with Audrey. It is quite clear that Shakespeare intends a contrast between the romantic love of Orlando and Rosalind and the very coarseness and animality of love in Touchstone and Audrey. Touchstone seems to parody love. He would have liked to get Sir Oliver to marry him and Audrey, in spite of Jaques' warning that Sir Oliver could not marry them in a proper way. Why? Because he could have run away from Audrey on any pretext. Then again he tells the banished Duke that he took up with Audrey because none else would marry her. Of course he is far from being true, for we know that William was a devoted lover of Audrey.

Then we come to the love of Oliver and Celia. It is certainly love on a lower plane than the romantic love between Orlando and Rosalind. It seems to strike both Orlando and Rosalind that this love between Oliver and Celia hardly differs from sensuality. It is the prose pf love. After all both Celia and Oliver are matter-of-fact.

Love is all romance and poetry in Orlando and Rosalind. Love is a postoral convention carried to ridicule in Silvius and Phebe. Love is a parody in Touchstone and Audrey, Love is prose, matter-of-fact in Oliver and Celia.

Stopford Brooke writes, "In this play love lives in many forms : in Orlando and Rosalind, Celia and Oliver, Silvius and Phebe, Touchstone and Audrey. We also see other forms of love : the love of two girls for one another, of Adam for his master and his master for him, of Touehstone for Celia and Rosalind. Even a few touches are given to us of a daughter" affection for her father. But these kinds of love, outside the passion of youthful love, are but side-issues, due to the love of Shakespeare for lovingness. Of them all, in comparison with the enchanted drawing of love between man and woman, Rosalind's phrase may be said :

"But why talk we of fathers, when there is such a man as Orlando?

In this play also the lovers love one another at first sight ;

> Dead shepherd, now I find thy saw of might :
> Whoever lov'd that lov'd not at first sight ?

is the cry of Phebe when she sees Rosalind and thinks she is a man. Rosalind is smitten the moment she sees Orlando, Orlando when he sees Rosalind. When Oliver and Celia meet, they 'no sooner saw one another but they loved' We know from *The Tempest* that Shakespeare kept this belief of his early life to his later days. It was like his naturalness to believe in love at first sight, like a man who lived in that swift undelaying time, like the southern warmth of his temperament, like his reverence for passion as a native goodness in human nature. And love, in his work, even when it breaks at once into a full-blown rose is always modest, chaste, true, faithful and full of fire and joy. Moreover, when circumstance is not dark, it is not isolating, selfish, foolish, or sentimental. It thinks of others ; it sees things clearly, and is quick to meet them. It has fine intellect at hand to use, and uses it. It is full of common sense."

17. Different Types of Humour in the Play.

First we have sparkling wit of Rosalind. In the earlier scenes there is wit-play between Rosalind and Celia. One seems to be as brilliant as the other. In fact there is not much to choose between the two. Even when they come to the forest of Arden, and Rosalind, is in a mood of languorous love, Celia's wit flashes out more brilliantly than hers. Not until does Rosalind meet Orlando in the forest of Arden, does her wit kindle. It is then that she eclipses Celia. It is innocent, maliceless wit that we find in Rosalind and Celia. Even when Rosalind meets Jaques, she simply laughs at the idea that Jaques has spent a lot, perhaps to the extent of selling his lands, on travelling with the result that he has grown sad and morose from his experience and observation of life. There is the finest touch of her bantering wit in her parting admonition to Jaques : "Farewell, Monsieur, traveller, look you lisp and wear strange suits, disable all the benefits of your country ; be out of love with your nativity and almost chide God for making you that countenance you are ; I will scarce think you

have swam in a gondola." Then again Rosalind's running down of the vaunted constancy in love, reputed to be as shown by men, is equally expuisite.

"The poor world is almost six thousand years old, and in all this time there was not any man died in his own person; *videlicet*, in a love-cause. Troilus had his brains dashed out with a Grecian club; yet he did what he could to die before, and he is one of the patterns of love. Leander, he would have lived many a fair years, though Hero had turn'd nun, if it had not been for a hot midsummer night; for, good youth he went but forth to wash him in the Hellespont and being taken with the cramp was drowned; and the foolish chroniclers of that age found it was 'Hero of Sestos'. But these are all lies; men have died from time to time and worms have eaten them, but not for love".

Rosalind's wit is the spontaneous overflow of her natural gaiety. Her wit is kindled by the free open-air life in the forest of Arden. If Celia is less conspicuous by her side here, the keeps company with her in the wit play. In fact so far as Rosalind and Celia are concerned, they seem to be well-matched in wit. The best display of Rosalind's wit is in the courtship scene with Orlando. After all Rosalind has a healthy intellect, that plays about life and its grace and romance in a gay, mocking manner. Her wit springs from a healthy intellect and common sense. It is evident in her caustic and penetrating comments on life.

Stopford Brooke writes thus of her wit: "The wit which flashes though their conversation does not lessen its clean brightness from the beginning to end, neither does the pleasant humour which plays innocuous over every circumstance, over every character, and over the natural world. Nor is humour forced or conventional or derived from others. It is the natural bubbling up of the fountain of happy youth into gracious gaiety of temper, into self-delighting joy. We, who listen, cannot enjoy the humour of the situation when, dressed as a gallant hunter, Rosalind meets Orlando, half as much as she enjoys it herself. She plays with it as a kitten with a ball. Her love develops, does not check or dim her humour. As to her natural intellect it is the same with that. Love has not impaired it. It

is as swift and various as summer lighting and though it flashes here and there and everywhere it always strikes the point at issue. It sees into the centre of all masked conventions. It understands Jaques in a moment, though he is a man of the world and she a girl ; and lays him bare to himself. Yet all the time this clear-eyed intellect is working on life, she is so deep in love that it cannot be sounded. In her, emotion and intellect are equal powers".

Touchstone's humour is that of a professional fool. He has been at court, and he seems to caricature court manner and the court affectations of speech. He airs a subtle wisdom in the company of Corin. By his arrangements he tries to convince Corin that he cannot save his soul—all because he is ignorant of court manners, and ignorance is a sin. Then again he brow-beats William, Audrey's lover, by his superior airs and pompous speeches. Touchstone's humour is best seen in his parody of love-excess : how he courted Jane Smile : and how he thrashed his rival (a stone that came at night to his sweetheart). Love could not have been reduced to such absurdity as when he says. "I remember the kissing of her batlet and the cow's dugs that her pretty chopped hands had milked." The Duke rightly says that Touchstone uses his folly like a stalking horse, and under the presentation of that he shoots his wit. After all Touchstone, as a professional fool, has the privilege of railing at everybody. Therefore he spares neither the court of the usurping Duke, nor the dull, unexciting life in the forest of Arden, nor the romantic love of Rosalind, nor the extravagant verses of Orlando. Yet it may be noted that there is not malice in Touchstone's wit. It is a delight to him that he should innocently carp at everything. Yet jesting is the very breath of Touchstone's life, and he must indulge in it. So he says "It is meat and drink to me to see a clown : by my troth *we that have wits have much to answer for ; we shall be flouting : we cannot hold.*" It is likely that Touchstone, while he was at court, might have gone too far, and as it was the custom, he might have been thrashed for taking too much liberty. It seems to be hinted at in his own words : "I shall ne'er be ware of mine own wit till I broke my shins against it." After all we relish Touchstone's innocent fooling.

Then there is Jaques. Jaques seems to have a sarcastic and

cynical wit. His own experiences of life have disillusioned him. He has little sympathy with the pastoral idealism of the Duke. Yet he seems to have been quite fed up with the intrigue and corruption of Court. Never for a moment does he betray any longing to go back to his old life and the gay circles of Court. He affects melancholy as a humour. But he must have an originality of his own ; so he distinguishes his melancholy from every known type. He says, "It is a melancholy of mine own, compounded of many simples, extracted from many objects, and indeed the sundry contemplation of my travels, in which my often rumination wraps me in a most humorous sadness." In delineating the character of Jaques, Shakespeare might glance at the exhibition of "humours" in Jonson's plays. We cannot help thinking that Shakespeare seems to have been infected, it may be unconsciously, by the craze for humours.

Jaques' wit is a form of analytical and critical intellect. It is the very abstraction of intellect, totally divorced from feeling or emotion. He lets his naked intellect play over every phase of life. He spares nothing. He considers the Duke to be a silly fool for renouncing his dukedom and coming to the forest of Arden to live a hard and frugal life. His own bitterness and disillusion are reflected in his shrewd comments on persons and things. In fact he is a satirist as the first Lord said of him—

> Thus most invectively he pierceth through
> The body of the country, city, court.
> Yea, and of this our life, swearing that we
> Are mere usurpers, tyrants... ..

Both Touchstone and Jaques are realists. Touchstone has but a limited experience of life but all the same he is a keen observer like Jaques. Jaques, with his range of knowledge and experience has no illusions left in him about life. He is without the principle of admiration. And sometimes there is an appearance of malice in his remarks.

18. Interpretation of the Character of Jaques.

Hazlitt is the first critic to say that Jaques is the only purely contemplative character in Shakespeare. "He is the prince of philosophical idlers ; his only passion is thought ; he sets no

value upon any thing but as it serves as food for reflection."

The poet-laureate Masefield develops this view of Hazlitt and considers the character of Jaques the most profoundly significant in the whole play. We quote below from Masefield :—

"Jaques. the only wise one, is the only one not moved by Fortune. Life does not interest him ; his interest is in his thoughts about life. His vision of life feasts him whatever life does. Passages in the second act, in the seventh scene, corrupt in a most important line, show that in the character of Jaques, Shakespeare was expounding a philosophy of art. The philosophy may not have been that by which he himself wrought; but it is one set down by him with an extreme subtlety of care and opposed, as all opinions advanced in drama must be, by an extreme earnestness of opposition.

"The wisest of Shakespeare's characters are of ten detached from the action of the play in which they appeare. Jaques holds aloof from the action of this play, though he is perhaps the best known character in the cast. His thought is the thought of all wise men, that wisdom, being always a little beyond the world has no wordly machinery by which it can express itself. In this world the place of chorus, interpreter or annotator is not given to the wise man, but to the fool who has degraded to office to a profession. Jaques, the wise man finds the place occupied by one whose comment is platitude. Wisdom has no place in the social scheme. The fool, he finds, has both office and uniform.

"Seeing this, Jaques wishes, as all wise men wish, not to be counted wise but to have as great liberty as the fool to express his thought—

"Weed your better judgments
Of all opinion that grows rank in them
That I am wise, I must have liberty
Withal, as large a charter as the wind,
To blow on whom I please, fools have
......give me leave
To speak my mind, and I will through and through
Cleanse the foul body of the infected world,
If they will patiently receive my medicine."

He is answered that, having learned of the world's evil by libidinous living, he can only do evil by exposing his knowledge. He replies, finely expressing Shakespear's invariable artistic practice, that his aim will be at sin, not at particular sinners.

"In the middle of his speech Orlando enters, raging for food; it is interesting to see how closely Shakespeare follows Jaques' mind in the presence of the fierce animal want of hunger. He is much too interested to be of help. The Duke ministers to Orlando, Jaques wants to know 'of what kind this cock should come of.' He speaks banteringly, the Duke speaks kindly. The impression given is that Jaques is heartless. The Duke's thought is 'here is one even more wretched than ourselves. Jaques' thought, always more for humanity than for the individual, is a profound vision of the world."

19. Is Jaques really a cynic ?

At first sight Jaques may seem to be a cynic. He seems to have sown his wild oats. At least the Duke hints at it :—

For thou thyself has been a libertine
As sensual as the brutish sting itself ;
And all the embossed sores and headed evils,
That thou with licence of free foot hast caught
Wouldst thou disgorge into the general world,

Jaques may have been disillusioned by his experience of life, and as means of self-protection he assumes cynicism. Like his melancholy, his cynicism is after all a pose. The secret of Jaques' characier is his passion for experience. At the end of the last scene of the play he leaves the company of the Duke Senior, who is returning to his dukedom, and goes to join the usurping Duke who has been reformed by a hermit. Jaques says,

To him will I ; out of these convertites
There is much matter to be heard and learn'd.

So it appears that Jaques is out ever for new experience. Since he has got all he could out of the Duke Senior, he now runs to the usurping Duke whose conversion will be a matter of study to him. Jaques is an intellectual, and nothing can atisfy him but the fresh taste of knowledge and experience. His cynicism in thus a mask, and he wears such a mask that he

may get more and more out of life and things. At any rate he can look at life with cool detachment. and penetrate into its meaning.

Stopford Brooke writes on this point :

"Some say that Jaques is the mere cynic, and his melancholy a bitter melancholy. He has the cynicism, they think of the exhausted debauchee, and sees no good ; if he sees good, he claims it as evil. Jaques does not deserve that accusation. If he has ever had cynicism in him, he has now put it outside of him : but he keeps it in his pocket, ready to put it on and off like his cap as circumstance and fancy lead him. Nor is he a bad man now. No evil creature could laugh so heartily at Touchstone or enjoy him so thoroughly, Touchstone is professionally what Jaques is actually, the tired man of experience who mocks the world, but who would like to find freshness of life again.

"Men who have lived the life of a libertine as sensual as the brutest sting itself, who have exhausted in it physical and mental power, who have not given it up of their own will but because they could not go on with it, who are consumed inwardly with regret of it—these men hate the world which can give them no more pleasure, envy those who enjoy life, and speak their hate with savage bitterness. The poison of asps is under their lips.

"Jaques is no such man. He envys no one. He is satirical, but not venomous. He is drawn to Rosalind and Orlando, though they will not have anything to do with his melancholy egotism, which, in their eyes, makes him wearisome. He seeks people who think, which the worn out sensualist does not ; who have what the Duke calls 'matter' in them, for which the mere cynic does not care. He is really interested in the fate of the wounded deer, though he makes it a text for his moralising only and will not stir from his couch of moss to help it. He is vain of his brooding thoughtfulness and of course he has plenty to think of. His wild life has given him knowledge of the purlieus of human nature, and their many problems. When he remembers all matter of humanity, he is sullen, but not savage, and then old gentlemen, like the banished Duke, who are void of his storied experience of life, seek him out and taste through his moralising a pleasant savour of far off naughtiness, of a

world fuller and more varied than the forest. This was sure to please an exile from the world like the Duke, who, though he makes the best of the wild wood will not be sorry to get back to the court. The good stuff of thought in Jaques somewhat excuses his egotism. But he is overvain of it, and when Rosalind laughs at his apparent wisdom and tells him it is really folly, he is hurt and the hurt is the deeper because an inward whisper tells him Rosalind is right. Jaques, as Shakespeare drew him, has left his sensual life before he was exhausted while his body was in good trim, and his brain unworn ; left it because he was bored by it. The beginnings of satiety disgusted him; and he fled to the woods to think and moralise. And there, he used his thinking and moralising to exalt himself in his own eyes ; and became a ripe medlar of an egotist. And, naturally, the egotist proclaims his superiority to others, and tries to prove it by mocking at men's folly, and by disclosing their evil. In this way he flatters himself that he is the cleanser of the 'foul body of the infected world,' if only they will receive his medicine. Then, that he should be melancholy belongs to the part he plays, because he thinks he sees so clearly how wrong, silly and dirty is the world.

"This is not cynicism, but may become it. It is a self-created melancholy which runs into abuse of others in order to prove its own rightness ; and Orlando and Rosalind, with the clear eyes of youth, and unselfish because they love, see straight into Jaques, think him a poor creature, and he himself sometimes knows it. His melancholy is but a mask which his egotism wears. But he wears it well, because he has brains, and because his original nature, which was kindly, saves him from complete bitterness. His indignation is never cruel and his humour takes the venom out of his sarcasm. Nor is he devoid of imagination, that power too noble to lodge with a cynic...... The one thing his imagination wants is passion, nor has is sympathy or the warmth of pity. But it is his cue, as one of the masquerade, as himself wearing a mask of scornful melancholy, to leave that out. Yet, deep hidden in his soul, there may have been passion enough as he disclaimed with conventional grimness this picture of poor, foolish mankind strutting and fretting its hour away to the end.

In second childishness and mere oblivion
Sans teeth, sans eyes, sans taste, sans everything
....

"It seems probable that Shakespeare intended him to be cured, at least partly, before the end of the play. The snubbing if I may use that word, he gets from Rosalind and then from Orlando; the opposition of their naturalness to his conventional sadness, of their freshness to his withered leafage, have done him good, lifted him out of his untruth ; and made him fling away his make believe in the fifth Act. In that act, there is no trace of cynicism in his talk. His enjoyment of Touchstone's ways is frank. He wishes the Duke to share it. Nor does he now turn the quaint humour of Touchstone, as he does in the previous acts, into food which to feed his egotism. He will not yet go back to the world, but will seek the usurper who has taken on a religious life ; not himself to be a religious recluse, but to suck some fresh experience—

Out of these convertites
There is much matter to be heard and learn'd,

And there is no cynicism in the desire. I should not be surprised, if, a few years hence, when Rosalind and Orlando are comfortably settled, Jaques were to visit them, in an excellent humour, and laugh away some days in memory of his follies in the forest.

20. Is Touchstone a mere professional fool ?

The clown or professional jester was an important character on the Elizabethan stage. His main function was to entertain the audience with his antics, witticisms, jests and clowning. The jester was very popular with Elizabethan spectators and he was very well paid too.

This was the stage tradition which Shakespeare inherited and which he had to respect, if he wanted to appeal to the public. According Shakespeare makes use of the clown in his comedies. He allows the clown to play the part of the professional jester and entertain the audience with his jesting, buffoonery, witticisms, word-play, etc., which all accorded very much with the popular taste. But this is not all. Shakespeare also gives the clown a more significant and philosophic function

in the play ; he makes the clown a humorous but sane critic of the follies of the serious characters. Using his privileged posilion as a jester the clown laughs at the incongruous aspect of life and at the folies and affectations of the romantic characters in the play. Thus the clown in Shakespear's comedies is both a professional jester and a humorous but sane critic of life. He is a philosopher in a clown's robes.

This is the position of Touchstone in *As You Like It*. He is both a clown and philosphic critic of life. To concentrate on his clowning and regard him as a mere jester is to lose sight of the more significant aspects of his character and of his function in the play. It is true enough that he is a professional jester and regarded as such by most of the characters in the play. Rosalind Celia, Orlando and others regard him merely as a jester. And he plays this part well. His whimsical and witty arguments with Celia in Act I, sc. 2, with Corin in Act 3, sc. 2, his parody of the verses of Orlando in praise of Rosalind, his description of the several degrees of falsehood, his frightening away the rustic William by means of whimsical and puzzling arguments all show his capacity for clowning and buffoonery.

But Touchstone is also a philosophic critic of life, though the mode of his criticism is deliberately humorous or even fantastic. The Duke is shrewd enough to discern this aspect of the clown's character. Says he. "He uses his folly like a stalking horse and under the presentation of that he shoots his wit." (Act V, sc. 4.) He satirises court life, and the affected language and manners of the courtiers and their false and artificial standards of honour. He makes fun of the folies of romantic love and parodies the verses written by Orlando in praise of Rosalind. His description of the imaginary courtship of Jane Smile is intended to ridicule the infatuation of lovers like Orlaneo Rosalind and Silvius. His courtship and marriage of the rustic and coarse Audrey seems to be a practical demonstration of his rational scoffing attitude to romantic love that it is mere illusion. But he carries rationalism too far when he considers love to be mere physical appetite. His comments on the respective merits of country life and court life are very sane ; he recognises that each has its own merits and limitations. While the exiled Duke and his courtiers idealise their life in

Arden, it is the clown who utters the sane truth about it. In all these respects Touchstone is a sane though humorous critic of life and of the affections of the romantic characters.

Boas writes, "He stands for above the other Fools in the comedies. He entirely lacks Feste's tender lyrical vein, and the few snatches of rhyme that fall from his lips are only jingling parodies ... .. Touchstone's wit takes always and with everyone a caustic turn, and though he gives practical proof of his attachment to Celia by following her to the forest, he spares her with his tongue as little as the rest. Thus while, like Feste, he has to do with each of the characters in turn. he notes their special disposition not in order to chime in with it, or to gently hint a cure for its defects, but to throw it up in all its worst lights. The acid flavour of his wit is another of the ingredients with which Shakespeare tempers the lusciousness of the conventional pastocal, and his readiness to rail against both town and country goes far to keep the ballance evenly swung between the two. He thus acts in some degree, as critics have pointed out the 'part of the chorus' in a classical play, and through the lips of a number of characters we are expressly told that his foolery has a hidden depth of meaning. Rosalind declares that he is wiser than he is ware of; Jaques speaks of the strange places in his brain crammed with observations, which he vents in mangled form; and the Duke asserts that he uses his folly like a stalking horse, and under the presentation of that shoots his wit. Nothing certainly can be more effectively pointed than his ridicule of a courtier's complete vocation in the boast that he belongs to the charmed circle. 'I have trod a measure, I have flattered a lady; I have been politic with my friend, smooth with mine enemy; I have undone three tailors; I have had four quarrels, and like to have fought one." Thereupon follows his inimitable exposition of the catchism of courtly quarreling through its seven degrees, from the 'retort courteous' up to the 'lie direct, with its tremendous consequence, unavoidable save by the help of your only peace-maker, an 'if .. . .Love is equally unmercifully ridiculed in Touchstone's narrative of his courtship of Jane Smile, with the follies into which it led him, while his wooing of Audrey of whom he hopes shortly to get rid, is a parody upon Silvius' protestations of eternal fidelity to Phebe. Though he mocks courtly etiquette,

yet in his intercourse with Audrey and other natives of Arden, he plumes himself upon his superior breeding; and it is highly diverting to see this mannikin in motley posing as the apostle of refinement among the boors, or, in his own phrase, as Ovid among the Goths. To have not been at court is, as he assures Corin, to be 'damned like an ill-roasted egg all on one side ; and when he introduces his rustic bride-elect to the Duke, it is with the condescending tone of a patrician who is marrying outside of his caste.' 'A poor virgin, sir, an ill favoured thing, sir, but mine own.' Yet on occasion Touchstone can be less entirely supercilious towards shepherd's life as when he declares 'in respect of itself, it is a good life ? but in respect that it is a shepherd's life, it is naught. In respect that it is solitary, I like it very well ; but in respect that it is private, it is a very vile life. Now in respect it is in the fields, it pleaseth me well ; but in respect it is not in the court it is tedious.' This may be, as Kreyssig urges, only sublime nonsense out of which Shakespeare did not intend us to draw any moral, yet it is none-the less one of the cases in which Touchstone is wiser than he is ware of. And it expresses, however grotesquely, the truth that every fashion of life has its balance of pleasures and of pains."

21 'As You Like It' as a pastoral and romantic comedy.

Some critics praise too highly the character of *As You Like It* as a pastoral comedy. For example Morton Luce writes— "The characteristics of *As You Like It* are as clearly marked as they are delightful ; we have 'All the charm of all the pastorals flowering in one lovely play ; it is the ideal and cumulative expression of that ever-recurring instinct in humanity ; man made the town but God made the country'...... "

To regard *As You Like It* as an ideal personal play is to misunderstand its purpose and significance. Such a view also ignores the two cardinal points in which Shakespeare's play differs from the pastoral convention and tradition.

It is true that in the play Shakespeare has given an idealised and romantic picture of woodland life in the lovely forest of Arden : he has also followed the pastoral convention in making Orlando play at wooing his imaginary mistress.

Idealisation of country life and the depicting of a shepherd's

hopeless but romantic passion for shepherdess who does not love him are the two important features of the pastoral convention. To some extent Shakespcare has followed this convention in the play.

But Shakespeare has also departed from the pastoral convention significantly. Though he gives a beautiful picture of Arden and allows the exiled Duke and his courtiers to idealise their mode of life, he also presents the same view about pastoral idealism. This view is represented by the jester. Touchstone who gives a balanced estimate of the comparative merits of country life and court life. He says that though life in Arden has its charms it has also its limitations and inconveniences. It is certainly not the heaven of bliss as suggested by the pastoral convention.

Jaques is another characser in the play in whose mouth Shakespeare put- a same criticism of the idealised vision of pastoral life ; Jaques considers that the Duke and his companions are foolish to have forsaken the comforts of city life and chosen the life in the wild forest.

Shakespeare is also not in sympathy with the pastoral convention of the love sick shepherd wooing in vain his inacessible mistress. Shakespeare introduces this convention only to condemn it. His Rosalind sharply rebukes the Shepherdess Phebe for her cruelty and asks her to fall on her knees and be thankful for the love of a man like Silvius. When Orlando plays at wooing hit disguised mistress in order to give relief to his hopeless passion, his hopeless longing is very much like that of the lover in pastoral convention : but the remembrance is only superficial. We know that all the time Rosalind is only too willing and eager to openly accept and reciprocate the passion of her lover.

Besides, even romantic love is subjected to ridicule and rational criticism by Touchstone who regards romantic love as mere folly and illusion.

Thus Shakespeare makes significant departures from the pastoral convention in *As You Like It*, and so to regard the play primarily as a pastoral comedy would be to ignore these departures. It would be more appropriate to regard the play as a romantic comedy with a pastoral atmosphere.

The romantic love affair between Rosalind and Orlando is the main theme of the play, and it is this which gives the play its dominant note and character. So *As You Like It* is essentially a romantic comedy.

Herford writes, "Its green-wood scenery, its brooks and trops of deer, and the ardours of the chase are felt and seen. And legend and reality in the same way cross and mingle in the inmates. Phebe and Silvius are shepherds such as rhymed and sighed for each other in the literary pastoral romances of the day ; but William and Audrey and Corin are homely herdsfolk of real life. The contrast of court with country, of the world with Sylvan Seclusion, runs all through the play ; and the unworldly side of the contrast is touched with a sympathy hardly to be looked for in the poet who had so gaily satirised the woodland Academe of Navarre."

"In Rosalind and Orlando, indeed. Shakespeare makes the romance at once provocative and irresistible. He let them to all the absurd things which the impossible lovers of Pastoral were accustomed to do, and yet he compels us to feel that there is real blood in their veins and true passion in their hearts. Orlando carves verse on the barks of trees, which Rosalind reads with effusion ; her arch device of all is but a variation on the noted shift f the love-lorn heroines of Pastoral who pursued their lover in doublet and hose. But she herself is no pastoral heroine, and when she encounters one, in Phebe, she overwhelms her with the gayest and healthiest mockery ; as, on the contrary, when she encounters Jaques, she brilliantly flouts his scorn of love."

Boas has the following remarks on Shakespeare's treatment of the pastoral elements in *As You Like It* : For the broad result of this treatment is to substitute for the artificial atmosphere of the Renaissance pastoral, the open air freshness, the breeze and blue of the old English ballad-poetry which sent its breath through the rough tale of *Gamelyn*. But, by a master-stroke of skill, a single episode, that of Silvius and Phebe, is worked up into an exaggerated form of the conventional pastoral method, so that the contrast between it and the natural charm of the remarkable woodland life is the most effective satire upon this growth of the literary forcing-house,

Thus Shakespeare preserves all that is really true in the contrast between town and country while parodying its exaggerations."

22. Characters of the Play.

Rosalind.

Rosalind is one of the loveliest and most graceful creations of Shakespeare. She has been compared with Beatrice in point of wit ; but there is a striking difference ; Beatrice has rather a sting in her wit, while Rosalind has none. Rosalind's wit is harmless and innocent ; there is not a grain of malice in it. It blooms out in the forest of Arden. So long as she is at the court of her uncle, she is constrained, and we know little of her real self. She certainly cannot forget her banished father, however Celia may do all she can to brighten her up. But when she comes to the forest of Arden, she appears to be the very queen of it. Love kindles her wit. It is a love that began in sympathy, in misfortune. Of course, when she fell in love with Orlando, she had little hope that it might be fulfilled in life. She might not meet Orlando again. It is a series of accidents that makes it possible for both to meet in the forest of Arden. But then she assumes the disguise of a male. Orlando cannot certainly see through it. And she must do something to get Orlando to make love to her. Hence her wit invents the feigned courtship, Ganymede, being substituted for Rosalind. The charm and grace of her personality attract everybody in the forest of Arden, even the cynical Jaques. Phebe falls madly in love with her at first sight. The Duke is impressed by her refinement and loveliness, little knowing that she is his daughter. But Rosalind is not too busy with her own love affairs in the forest of Arden. She interests herself in Silvius, and she is finally instrumental in bringing together. Silvius and Phebe. Now we may pass on to important traits in Rosalind's character :—

1. **Her wit.** It has been pointed out above that Rosalind's wit is an exuberance of a healthy spirit and natural gaiety. It is repressed so long as she is at the court of her uncle ; but in the forest of Arden it becomes totally free. In the dialogue between herself and Orlando, she always scores : Orlando is not even a faint echo of her. Flash after flash her wit scintillates. We may also note that a strong leaven of

common sense makes her wit worth all that it is. In her discourse on love her strong common sense comes to the fore. Then again it beats off the cynicism of Jaques. As Verity, writes, 'Here is the keenest sense of fun ; this sense coupled with a clever brain and aptitude of speech yields a wit which is very kindly......and would not 'kill a fly.' How intensely she enjoys the comedy of her 'curing' Orlando ; the humour of the thing appeals to her almost as much as the delight of his presence and of hearing his avowals of love. Even in the moment of bare recovery from her swoon her spirit of mirth ripples into exquisite irony, ...And over all her blitheness of bearing and spontaneous grace is cast an atmosphere of perfect delicacy so that any rendering of the part of Rosalind which so took advantage of the doublet and hose as to turn the character into a sort of hoyden or 'romp' would be the greatest caricature of the dramatist's purposes."

2. **Her womanliness.** Rosalind never forfeits her womanly grace of dignity when she masquerades as a young man in the forest of Arden. Often and again she is tempted to throw off her disguise and be her natural self again. In her male attire she cannot always suppress the woman in her. Sometimes her sex will betray itself in a turn of phrase. For example, when Orlando addresses her as Ganymede. "Where dwell you, pretty youth ?" Rosalind answer, "Here in the skirts of the forest *like fringe upon a petticoat*." But there is a final to which the playing of a part can go. When she hears of the wound inflicted on Orlando by a lioness, she swoons at once. Perhaps she might have betrayed her own sex to Oliver, present on the scene.

3. **Her dignity.** Rosalind has a strong personality of her own. She does not efface it in her womanly modesty and submissiveness. When the usurping Duke banishes her, she wants to know the reason. Her uncle tells her that he does not trust her. Rosalind will not be satisfied with that answer. Then the usurping Duke charges her with treason. Rosalind's reply is not only full of dignity, but almost challenging :

> Treason is not inherited, my lord ;
> Or, if we did derive it from our friends,
> What's that to me ? my father was no traitor :
> Then, good my liege, mistake me not so much
> To think my poverty is treacherous

4. Her common sense. We have noted above that her common sense marks and distinguishes he wit. Since she can reason so clearly on love in her dialogue with Orlando, we must believe that her intellect or judgment is not dimmed by the passion of love, though she, is overwhelmed with it. At any rate she keeps her head above the weltering passion of love. Then again when she meets Jaques, she at once sees through his pose, and flouts at his assumed melancholy: "And your experience makes you sad: I had rather have a fool to make me merry than experience to make me sad; and to travel for it too!" So also when encouraging Orlando to speak on love, she is clear sighted enough to declare; "men have died from time to time and worms have eaten them but not for love." When Orlando declares that he will love her for ever and a day, she corrects him by saying that he should omit 'ever' and keep 'a day.'

Mrs. Jameson on Rosalind. "I come now to Rosalind, whom I should have ranked before Beatrice, in as much as the greater degree of her sex's softness and sensibility united with equal wit and intellect, give her the superiority as a woman; but that as a dramatic character she is inferior in force. The portrait is one of infinitely more delicacy and variety but of less strength and depth. It is easy to seize on the prominent features in the mind of Beatrice but extremely difficult to catch and fix the more fanciful graces of Rosalind. She is like a compound of essences, so volatile to their nature and so. exquisitely blended that any attempt to analyze them they seem to escape us. To what else shall we compare her, all-enchanting as she is?—to the silvery summer clouds, which even while we gaze on them shift hues and form, dissolving into air, and light, and rainbow showers? to the May-morning, flush with opening blossoms and roseate dews and "charm of earliest birds"? to some wild and beautiful melody such as some shapherd boy might "pipe to Amarillis in the shade"? to a mountain streamlet, now smooth as a mirror in which the skies may gla s themselves, and anon leaping and sparkling in the sun-shine or rather to the very sun-shine itself? for so her gentle spirit touches into life and beauty whatever it shines on!

"But this impression, though produced by the complete development of the character, and in the end possessing the whole

fancy, is not immediate. The first introduction of Rosalind is less striking than interesting : we see her a dependant, almost a captive in the house of her usurping uncle : her gentle spirits are subdued by her situation and the remembrance of her banished father ; her playfulness is under a temporary eclipse,

I pray thee, Rosalind, sweet my coz, be merry !

is an adjuration which Rosalind needed not when once at liberty and even pensiveness of her demeanour in the first instance "render her archness and gaiety afterwards more graceful and more fascinating.

"Though Rosalind is a princess she is a princess of Arcady; notwithstanding the charming effect produced by her first scenes, we scarcely ever think of her with a reference to them or associate her with a court, and the artificial appendages of her rank.

"Everything about Rosalind breathes of 'youth and youth's sweet prime' She is fresh as the morning, sweet as the dew-awakened blossoms, and light as the breeze that plays among them. She is as witty, as voluble, as sprightly as Beatrice ; but in a style altogether distinct. In both, the wit is equally unconscious ; but in Beatrice it plays about us like the lightning dazzling but also alarming ; while the wit of Rosalind bubbles up and sparkles like the living fountain, refereshing all around. Her volubility is like the birds' song ; it is the out-pouring of a heart filled to overflowing with life, love, and joy, and all sweet and affectionate impulses. She has as much tenderness as mirth, and in her most petulant raillery there is a touch of softness—By this hand it will not hurt a fly !"

Orlando.

If Rosalind is the heroine of the play, Orlando should have the title of hero. Orlando is present in the play from beginning to end, but he claims much less of our attention than Rosalind. It may be even pointed out that Jaques seems to awaken more of our interest than Orlando. The point is that Orlando is simply eclipsed by Rosalind. Just as Celia seems to retire within herself in the company of Rosalind, so Orlando pales into insignificance before Rosalind. Orlando is certainly the

hero of the play but the greater importance attaches to the heroine. We meet Orlando at the very beginning of the play. He does not impress us either with any strength of character or with initiative. He submits to the ill-treatment of his brother. And as he complains of it and of the neglect of his education, for which his elder brother is responsible, he does not see any way out of it. There is desperation in him and the scuffle between the two brothers is the result. He would rather get rid of his own life than work out his own salvation; so he accepts the challenge of the wrestler Charles. He appears to be a moody, sentimental youth. In the wrestling match he gets the better of Charles. That shows he has plenty of courage and physical strength. But he seems to be less quick in thinking out a thing, or in making a decision. We may note one instance when after the wrestling match is over Rosalind offers him her necklace, and pauses before him to hear what Orlando has got to say, Orlando can make no reply. Rosalind comes back again to him, but Orlando is still tongue-tied. Even when Rosalind is gone, Orlando cannot understand what the matter is with him. We may compare Orlando and Rosalind here. Rosalind quickly sees that she is in love with Orlando. It takes Orlando some time to realise the fact that he too is in love with Rosalind. It appears, therefore, that Orlando is duller in understanding than Rosalind. We may take one instance of his lack of initiative. When he returns from the wrestling match, he is met by Adam, and Adam warns him of the plot of his elder brother to burn him to death in his lodging. Orlando does not know what to do, while Adam insists on his leaving the place at once. Where should he go? Should he take to the high-road and live by robbing passers-by? Yet from such a course of action which only is open to him, he shrinks. At last Adam offers him the savings of his whole life and his services till his death. Then we find both Orlando and Adam arriving at the forest of Arden. There is one moment here when Orlando is roused to action. Adam is on the point of collapsing in exhaustion and for want of food. Orlando removes him to a place of shelter, than hurriedly enters the forest of Arden in search of food. Then we know how he comes upon the banished Duke and his followers, and the banished Duke offers Orlando and Adam both food and shelter. Here is

the instance of his deep affection for Adam, stirring him into action. In the forest of Arden. Orlando seems to be in his element. Here he goes about inscribing verses of love on the barks of trees. Then he happens to meet Rosalind, disguised as Ganymede. It is Rosalind who purposes to him that he should come everyday and make love to her, taking her as Rosalind. Yet in this playing at love. Orlando has rather a passive part. Rosalind keeps on talking, and displays all the brilliance of her wit. In the forest of Arden however he performs one act of generous love. He saves the life of his brother Oliver. His first impulse was to leave Oliv:r to his fate, when he found him lying asleep under an oak tree with a serpent wreathed round his neck and a lioness waiting a few yards away to pounce upon him and devour him when he woke up. But his brotherly affection revived, and overcame his desire of revenge. It is true that Orlando is capable of great and generous action at times, it all depending on the occasion. But otherwise he would rather have a life of passive indolence —*a* life of *dolce far miente*. We may note the following points in the character of Orlando.

(1) **His bravery and strength.**—Orlando is quite young but the possesses physical strength and courage beyond his age. He takes up the challenge of the wrestler Charles because he has confidence in himself, however he may wish to throw away his life in such a combat. So neither the entreaties of the Duke, nor the appeals of Rosalind and Celia can hold him back. He gives a demonstration of his strength. courage and skill by defeating Chasles. It may be noted too that he has great power of endurance. We may presume that the forest of Arden is a great way off from the court of the usurping Duke. And we find those who come from the court of the usurping Duke to the forest of Arden breaking down. But this journey has no effect upon Orlando. His cool courage is displayed again when he kills the lioness, waiting to spring upon his brother, Oliv r.

(2) **His gentleness.**—With his courage and strength is combined gentleness. We may say that his gentleness passes even into non-resistance. That is partly the reason why he submits to the injustice and oppression of his brother. If he

threatens the Duke and his followers in the forest of Arden with violence, he does so in an urges of dire need. In fact Orlando is incapable of any violence. He is all gentleness. The gentle words of the Duke appeal to him, and he at once goes down on his knees before him. His gentleness and tender affection are shown in the care which he bestows upon the old fainting Adam. When Adam breaks down in sheer exhaustion, he carries him in his arms to a place of shelter. It is the affection of a doe her fawn.

(3) **His modesty and sense of honour.**—Modesty is an attribute of true courage. That Orlando possesses the quality of modesty is shown in his encounter with Charles in the wrestling match. Charles boasts and mocks at him ; but Orlando's reply is quite mild, if a little sarcastic. When Adam offers him his services and all the savings of his life, he declares that he does not deserve such devotion from him. We may note also his sense of honour. His sense of honour forbids him either to beg his food, or with a base or boisterous sword enforce a thievish living on the common road. He would rather submit to the injustice and oppression of his brother than live by high way robbery. His modesty is carried to self-depression. "In fact he has nothing to say against the world, however unhappy he may have been in life. We seee here the contrast between Orlando and Jaques. Jaques proposes to him that they should together rail at their mistress, the world ; Orlando replies, 'I will chide no breather in the world but myself, against whom I know most faults."

(4) **Sometimes a man of action**.—Orlando's passivity strikes us most, but on occasion, which appeals either to his courage or to his generosity he is capable of action. We have pointed out that he is not very quick in thinking. But he can act promptly when he sees his way clear. As a matter of fact Adam does all the thinking for nim : but when it becomes clear to him that he cannot stay any longer with his brother, he is ready to go anywhere in the world with Adam. He is not given to meditation like Jaques ; nor is he capable of any hard thinking. He would rather take life easy, but when there is a call for act, he will not be found wanting.

Herford on Orlando.

"Orlando is the nearest approach in Shakespeare to the fresh young knight of chivalry, or to such a figure as Chaucer's Squier, steeped in romance of the woods and of love. He has lost both the rustic simplicity of Rosader and his rustic violence. He neither loses his senses under the spell of Rosalind's beauty, nor brings a poses of roysterers to barter his brother's door. His character, like his name, is caught from the tradition of a high-bred and courtly valour, hidden by the peculiarly Shakespearean trait that it springs rather from race than from training, for his brother has neglected their father's charge—to bring him up in all gentleman-like qualities. His father's spirit triumphs over his peasant' training, as it does in Arviragus and Guiderius and Perdita, though the psychological subtlety shown in tracing the conflict of birth and breeding in *The Winter's Tale* is wholly wanting in his earlier creation. In keeping with the fine *cortesia* communicated to the figure of Orlando the whole plot has been lifted into a better atmosphere. Tragic harms still loom on the horizon, but they rouse no foreboding, and approach only to disperse. Their contrivers, Oliver and Frederick, are from the first less grave offenders than their prototypes and they repent on yet slighter provocation. Even Charles the wrestler is stunned, ynd not slain."

Jaques

Jaques is one of the important characters in the play. He awakens even more of our interest than Orlando. He has been dismissed by some critics as an incurable cynic. That is only less than half the truth about him. Morton Luce, on the other hand, thinks that he is a reflection of Shakespeare and with that a foreshadowing of Hamlet. Such a statement can not go unchallenged. After all Shakespeare must keep his impersonality as a dramatist. To identify Shakespeare with any of his creations, is to do gross injustice to his dramatic art. We cannot certainly assert that Shakespeare has put anything of himself into either Jaques or Hamlet. Take, for example, Jaques' speech on the seven ages of man. We cannot be so uncharitable as to credit Shakespeare with the opinions, expressed in this speech about a infant, a schoolboy, or a soldier or a lover. It is certain that he

is a subtle and complex character, that demands careful study and analysis. First, he is a man of wife experience. This experience includes exploring a life of sensanlity in all its degrees. The Duke hints as it. He is a Hazlitt points out, a purely contemplative character. After he has experienced all the sham and vanity and hollowness of life in the course of his wide travels, it is not unlikely that he should develop a contemplative turn of mind. Life is thing to be brooded over for him. He is now an observer of life. All the follies and vanities that he sees around him, even in the forest of Arden, tickle his fancy, and call forth his mockery. His melancholy is just a pose with him, It is assumed for self-protection. It covers a highlystrung nature. But when he is in a melancholy mood, there is 'matters' in him, and so the Duke is always glad to cope with him in such a mood. Jaques may seem to be out of place in the forest of Arden. But the forest of Arden cannot do without him. He is there evidently as a follower of the banished Duke ; yet he is attracted by Orlando and Rosalind, though they repel him. After all he is there to keep his eyes opeu, and miss nothing that may give him food for reflection. He is quite sensible of the Duke's folly in hugging his pastoral illusion on the one hand, and of Orlando's folly in inscribing love-verses on the barks of trees. In any case he is out for new sensations and experiences. At the end of the play he leaves the company of the Duke senior, and goes after the usurping duke, Frederick, who has turned over a new leaf. Well, he can get to know much out of the latter, while he has sucked the other (the banished Duke now returning to his dukedom) dry. We may note the following points in his character :—

1. His Melancholy.—Melancholy may be said to be the keynote to tne character of Jaques ; he cannot be explained without it. He traces it to his wide travels and experiences. He must have travelled with his eyes open, and in the course of his travels he must have seen and learnt much that totally disillusioned and dartly embittered him. It is true that his melancholy is partly a pose and partly a natural disposition of his. His own analysis of it is quite a admirable.

"It is a melancholy of mine own, compounded of many simples, extracted from many objects, and indeed. the sunery contemplation of my travels, in which my often rumination

wraps me in a most humorous sadness.''

We should note the word "humorous," and the large degree of self-consciousness, which reveals itself in his analysis of his melancholy. Melancholy must have been a "humour' of his in the Jonsonian sense—a hobby, as we may say, deliberately cultivated by him. It cannot be anything but the defensive weapon of a shrinking, sensitive mind. His melancholy is born of his critical and analytical mind—a habit of self-introspection (whence Morton Luce considers him as the precursor of Hamlet). He is not forgetful of the grace and beauty and tenderness of life, but with his introspective habit he discovers little in life to give him genuine satisfactian.

2. His Sarcastic Wit—Jaques is an observer of life. What he sees and hears, stimulates his intellect—and his intellectual perception of follies and vanities expresses itself in shrewd, incisive and penetrating remarks. He cannot stand any sham or idle pretension. In the satirical verse he composes off hand,

> If it do come to pass
> That any man turn ass,

he implies that the Duke has turned ass to satisfy a foolish hobby of his own. Jnques spares none. Life offers to him a spectacle of universal mockery. He appears to be cynical when he describes compliments as "the encounter of two dog-apes." But cynicism is but an occasional mood of his. His proper function is described by the First Lord :

> Thus most invectively he pierceth through
> The body of the country, city court,
> Yes, and of this our life ; swearing that we
> Are mere usurpers, tyrants and what's worse,
> To fright the animals and to kill them up.
> In their assign'd and native dwelling place,

He recognizes his affirmity with the fool, and claims equal liberty :

> I must have liberty
> Withal, as large a charter as the wind,
> To blow on whom I please ; for so fools have :
> And they that are most galled with my folly,
> They most must laugh.

If those, whom he pokes fun at, must laugh, it means that there will be little malice in his raillery. It will be an innocent pastime with him—to laugh at the follies of others. If he can cure men of their follies and vices by a laugh only, he may well hope :

> I will through and through
> Cleanse the foul body of the infected world,
> If they will potiently receive my medicine.

3. **His Observation of Life and Things.**—Jaques has a keen, observing eye. His wide travels had been profitless to him, but for his gift of observation. He has seen a lot of things in different countries, which have partly convinced him of the rottenness of life itself. He might have been himself; defiled by the tar he touched, but his intellect whose integrity has never been sacrificed, saves him from moral ruin, and dissolution. It is true that he fastens on all that is unlovely in life. Witness his speech on the seven ages of man. His reflections on the wounded deer, are typical of him :

> " 'Tis right," quoth he : "thus misery doth part
> The flux of company," anon . a careless herd,
> Full of the pasture, jumps along by aim,
> And never stays to greet him ; "Ay" quoth Jaques,
> "Sweep on, you fat and greasy citizens ;
> "Tis just the fashion : wherefore do you look
> Upon that poor and broken bankrupt theer ?"

So the wounded deer takes his thought away to the bankrupt, who is shunned by his friends, and left to stew in his own juice.

Moulton on Jaques.—The whole charater of Japues is not one easy to define, and one which leaves the most strangely opposite impressions upon different readers. He is a general favourite with audiences in the theatre. Actors, so far as I have observed, seem to form an exalted opinion of him ; and it must be difficult for them to do otherwise when they have to speak in his character the most famous of quotations that compares all the world to a stage. On the other hand, Jaques is certainly not a favourite with the personages in the story : he is least liked by the best of them and the poet himself takes pains to except him from the happy ending

which crowns the careers of the rest. The epithet 'philosophical' has stuck to Jaques, and there is good reason for it. We find him everywhere showing, not only seriousness of bent, but also that deep eye to the lessons of life underlying the outward appearances of things which is traditionally associated with wisdom. Yet in the scenes of the play his seriousness is not treated with much respect, and his wisdom by no means gives him the victory when he has to enconnter much more unpretentions personages. Interpretation must find some view of him which will be consistent with all this; and we get a hint as to the direction in which we are tol ookfor such a view in the play itself, where the Duke, in answer to Jaques' longing for the Fool's licence of universal satire, says that by such satire he would do—

> Most mischievous fool sin, in chiding sin
> As thou myself has been a libertine,
> As sensual as the brutish sting itself;
> And all the embossed sores and headed evils,
> That thou with license of free foot hast caught,
> Wouldst thou disgorge into the general world.

The hypothesis which will make whole character clear, so far as it can be summed up in a single phrase, might be expressed as the "*morbid humour of melancholy.*"

Touchstone.

Touchstone has spent part of his life at the court of the usurping Duke. To the forest of Arden he carries a tincture of his courtly breeding. Here he has the opportunity of his life in giving himself airs with the rustics whom he meets. He seems to have a sort of quaint devotion to Celia. And Celia persuades him to go to the forest of Arden. In fact he is prepared to follows Celia anywhere in the world. On arriving at the forest of Arden he may have a passing regret that he had left his comfortable berth at the court. But like the banished Duke he makes the best of a bad job. He seems to have enjoyed himself immensely in the forest of Arden. Finally he takes up with Audrey as a passing fancy of his. He must follow suit when Rosalind and Orlando are so deep in love. His wit is best displayed in company with the rustics, and later with the banished Duke himself. Corin cannot

certainiy appreciate his courtly, and rather subtle wit, but the banished Duke values it at its proper worth. It is the banished Duke who discovers a hidden meaning beneath all his jests. After all his folly is a cover for his wise and sensible, and even shrewd comments on life and things. He has known much of court life; hence frequently has his fling at the follies of court, the affected language of the courtiers, their false standards of honour, and their foolish rules of etiquette. His wit is most distinguished by common sense. It is rather the transfiguration of his common sense. He cannot, therefore, help ridiculing the follies of—love that runs riot in the forest of Arden. His marriage with Audrey in a moment of levity has been censured by cirtics. If Touchstone cannot be serious about love and marriage, it is because he cannot be serious about anything in life. With all his fooling Touchstone lends a zest to the life in the forest of Arden which would have been otherwise dull and tedious. We may note the following points in his character :—

(1) **His devotion to Celia.**—There is something comic in his devotion to Celia. It may be noted that he does not allude to the matter at all. We learn on the authority of Celia that he is prepared to follow her anywhere in the world. That it is partly true is evidenced in his renouncing his position at the court and coming all the way to the forest of Arden. However his devotion to Celia does not interfere with his taking a fancy to Audrey. just by way of an experiment. It has been doubted where Touchstone and Audrey will keep long together. At least Touchstone in his old age must have someone to enjoy his quips and jests and none can come more handy to him then Audrey with her ignorance hnd rustic mother-wit.

(2) **His wit.**—It has been pointed out above that there is a hidden meaning in the jests of Touchstone. With his delicate perception, the banished Duke has been able to catch at its. He is very right in saying that Touchstone uses his folly like a stalking horse, and under the presentation of that he shoots hi witt. We may take one instance. the story about the courtier, wh swore by his honour that the pancakes were good and the mustard was bad while the reverse

was true. Yet the courtier was not forsworn. As Touchestone points out, the courtier and sworn his honour away before he saw those pan-cakes and that mustard. His sally of wit when he discourses on the seven degrees of a lie concerning a duel, is still more enjoyable. He cannot stand any humbug and nonsense. He seems to have been quite sickened by the airs and affectations of the courtiers, among whom has passed a certain period of his life Of course, Touchstone plays the courtier to the rustics. It is just a part of his fooling. He can easily confound the rustics by his courtly airs. That seems to be the best way he can find to enjoy himself in the company of the rustic, since they cannot appreciate properly his wit which he exercises at the expense of the courtiers.

Priestley on Touchstone

"To many it will seem stranger that a comic figure should have any claim to the title of critic, whatever that title may happen to mean. But Touchstone is no ordinary comic figure; he is their presentative, and easily the best representative (Falstaff stands by himself) of a special class of comic figures. Unlike most other humorous characters, he has no unconscious absurdities, and that is why he cannot be counted among those who wear the fine flower of ridicule. He is not laughable in himself, he is only droll by vocation. Although he is a Clown, a Fool, he is obviously a superior member of his order; he is no common buffoon making the most of some natural deformity and finding his fun in bladder-play and monkey tricks but the first of Shakespeare's great Fools, a professional wit and humorist who publishes his jests and sarcasms daily at the dinner table instead of bringing them out in octavo in the spring and autumn publishing seasons. Our laughter is his applause. It may be sometimes necessary for him to turn himself into a butt, a terget for his witty superiors, for, as Celia remarks "the dullness of the fool is the whetstone of the wits; but actually there is tittle of Celia's or anyone's wit that is whetted on the dullness of Touchstone. Certainly for us he is no mere butt, for we laugh with him and not at him. Even when he is gabbling nonsense, and that is not often, he. is of course, angling for a laugh and usually preparing to launch some shrewd home-truth. Nor must it be

forgotten that fashion in wit changes, and that the poor nonsense that Touchstone occasionally achieves once passed for wit. When Elizabethan dramatists and poets were all scribbling and the play houses were packed, language was like a new glittering toy that had only to be tossed rapidly from speaker to speaker to set the house in a roar. Those were the days when bearded gentlemen, resting between to epics of endurance and courage, could get drunk on metaphors and similes and dance with delight under a shower of puns. Language was not yet locked up in dictionaries but grew apace, a new word glimmering on the horizon like Eldorado. The verbal battledore and shouttlecock played by Rosalind, Celia and Touchstone in the first Act of *As You Like It* may seem a poor game now, but there was a time before ball had bounced at Lord's or Wimbledon when it was as enthralling as good cricket or tennis. And even in these scenes there is a taste of the 'dull fools' real quality. The Duke puts the matter in a nutshell when he says of Touchstone. 'He uses his folly a stalking horse, and under the presentation of that he shoots his wit, Indeed as. Jaques surmised, motley is the only wear for a satirist, who will be allowed to utter the most unpleasant truths so long as he jangles his bells. After all, we murmur, as we see the shafts striking home, it is only the fool: thus our superiority remains unassailed and vanity sits more firmly than ever on its throne.

Jaques too bears witness to the quality of Touchstone. In that famous speech, describing their meeting in the forest he recognises a fellow philosopher, in his new acquaintance:

> One that hath been a courtier;
> And says, if ladies be but young and fair
> They heve the gift to know't : and in his brain—
> Which is as the remainder biscuit
> After a voyage'—he hath strange places cramm'd
> With obsrvation, the which he vents
> In mangled form......

And ever afterward, be pursues Touchstone through the greenwood as lovers pursue their ladies, and it is doubtful if some of Touchstone's escapades are not staged partly for his amusement; though Touchstones, with the detachment of the

genuine humorist is quite capable of acting foolishly merely for the satisfaction of enjoying his own folly. There is of course a strain of patronage, or easy contempt, in Jaques' attitude towards Touchstone; but then rank has not been forgotten even in Arden, where courtiers are only playing at adversity, are only staging a pastoral......Jaques and Touchstone stand in somewhat similar relation to the rest of the company. They are 'the critics,' detached from the main action observing, mocking. Whatever departs from sincerity, receives a flick of the whip from them; or, if you will, they supply the chorus of the piece—one a sad-suited gentleman, this somewhat eighteeth century figure with his exquisite sensibility and his lack of real warm human sympathy, plays the part of cynical—sentimental—moralistic chorus; the other motleying for more than mere beef and ale, an embassy from the spirit of Comedy, supplies the comic chorus. But while these two seem to run together most of the way, Touchstone parodying to Jaques' applause, there is a very real and very important difference in their respective attitudes Motley is a better critic than Melancholy. He is a better critic because, unlike Jaques, he does not fully detach himself from his fellow motals but identifies himself with them; he does not say in effect, "What beasts you are!" but "What fools we are!" and so, like a true comic genius he is universal. He does not stand entirely apart, but plays the courtier and pastoral lover like the rest, only taking care that everything he does shall be plunged into his own atmosphere of exaggeration and absurdity; he parodies humanity, which looked at from one angle, is fundamentally ridiculous, in his own activities and his own person; and he does this not simply because he is a fool. a professional humorist; but also because he is by temperament and inclination a kind of comic philosopher. In this leafy republic of Arden, with its moralising gentlemen, rhyming lovers, passionate shepherds where so many moods and whims are being handled throughout the long golden days the Comic Spirits scenting profitable negotiations, has established its embassy, and Touchstone, full-dressed in his motley, is the embassador."

Celia.

Celia is an under-study of Rosalind. Her touching devotion to Rosalind has not been adequately recognised. She is ready to efface herself for Rosalind. Her sacrifice has been hardly appreciated. If she had not accompanied Rosalind to Arden, she might have kept her father and the dukedom too. She chose rather to renounce her father and the dukedom. It should be noted also that the plan of releasing Rosalind from the court of her father first came into her mind. She is in a great measure, responsible for the happiness and freedom of Rosalind and the crowning of her love for Orlando. But we doubt whether any credit has been given to Celia for all that she had done to make her cousin happy at the sacrifice of her own interest Then again if we compare Celia with Rosalind in respect of wit, there is not must to choose between the two. Celia is quite as brilliant as, if not more brilliant than, Rosalind. But Celia has the knack of effacing herself. She would rather give the chance to Rosalind than usurp the credit to herself. In the forest of Arden she seems to have retired within herself when Rosalind and Orlando meet. It is then only that we feel that Rosalind had a superior wit. A distinction should be made here. In conversation with Orlando, Rosalind's wit seems to be extra-brilliant, but in the wit-play between the two cousins, one seems as brilliant as the other. Shakespeare intends Celia to be a foll to Rosalind. As Shakespeare desire, so Celia desires too, that Rosalind should shine and eclpse her. We may note another point. Celia has a greater degree of prudence and common sense. She is unromantic, while Rosalind is romantic. Her marriage with Oliver proves her prosaic, matter-of fact nature. She seems to have littlie illusion about life. In this respect she comes nearer to Touchstone and Jaques. But she has a genuine humour. and the quality of detachment which goes with humour. All the same she is capable of a violent passion, such as she conceives for Oliver. There is some point in the complaints of the critics that Celia seems to have been thrown away on Oliver. But we may put a more suitable interpretation upon Celia's marriage with Oliver. Up till now Rosalind has been her only passion—a rare and unique friendship between two women. When Orlando snatches away Rosalind from her, she must have grown pathetic, and it does

not matter much to her if she marries Oliver or unybody els After all she must have something to fill the blank, somethi to keep her busy ; and she marries Oliver, and she may lo forward to having a home and children of her own ; even th she will cherish the memory of her devotion to Rosalind which she may turn now and then in the midst of her domes preoccupation.

Mrs. Jameson on Celia.

"Celia......rather yields to Rosalind than is eclipsed her. She is full of sweetness, kindness, and intelligence, qu as susceptible and almost as witty, though she makes less d play of wit. She is described as less fair and less gifted ; yet attempt to excite in her a jealousy of the lovlier friend, placing them in comparison—

> Thou art a fool ; she robs thee of thy name,
> And thou wilt show more bright, and seem more virtuous
> When she is gone—

fails to awaken in the generous heart of Celia any other fe ing than an increased tenderness and sympathy for her cous To Celia, Shakespeare has given some of the most striking a animated parts of the dialogue ; and in particular, that exq site description of the friendship between her and Rosalind.

> If she be a traitor.
> Why, so am I ; we had slept together
> Rose at an instant, learned, played, ate together,
> And whereso, ver we went, like Juno's swans.
> Still we were coupled and inseparable.

The feeling of interest and admiration thus excited for Cel at the first, follows her through the whole play. We listen her as to one who has made herself worthy of our love ; h silence expresses more than eloquence."

Oliver.

Our first impression of Oliver is that he is the villain of t piece. He has pocketed the money of his father—the mon that was entrusted to him for the education of his younger br ther, Orlando. Orlando in whom the spirit of his father ris is perfectly justified in complaining against his brother's co duct. We can easily understand his bitterness of feeling th

ıally leads him to take up the challenge of Charles, the wrest-r. So at the outset of the play Oliver shows himself to be shonest and unscrupulous, and guilty of unnatural conduct his brother. He has cast a slur upon Sir Rowland the father Oliver and Orlando. It is the worst stain on his character at the should have plotted against his brother's life and brib-l Charles that he might kill Orlando, if he entered the restling match. When this plot failed, he planned to have his other burnt to death in his lodging. In fact, Oliver could not ıve proved more heartless and brutal to his brother than he ıd.

Then a strange reverse of fortune comes upon Oliver; when osalind and Celia run away from the court, Orlando is sus-:cted to be at the bottom of it. Since Orlando is away, and ınnot be got hold of, the Duke sends for Oliver. The Duke ırns Oliver out of his own dominion, and confiscates his house ıd lands which he cannot redeem until he produces his other, Orlando. This is the retribution he invites on himself y his avarice and treachery.

What else can he do than come to Arden? In Arden a mira-e happens because Arden is after all the place of miracles. rlando happening to pass by, finds his brother in imminent sk of death from the bite of a snake that has wreathed itself ›und his neck At his approach the snake uncurls itself and inks off but there a lioness waits to spring upon Oliver who asleep. Orlando's first impulse is to leave him to his fate. ut his brotherly affection revives within him, and he gives ıttle to the lioness and saves the life of his brothers. Thus e two brothers are reconciled. The conversion that now kes place in Oliver has been condemned by some critics as ther too sudden. But we shall have to remember two facts. rst, the very precincts of the forest of Arden must have cast spell upon Oliver. Secondly, we may add to it his gratitude his brother who has saved his life. After all Oliver is not a lain too far gone in his depravity; at least he has not been humanised by his vices. In the circumstances in which his e is saved, it is but natural that he should be over whelmed th gratitude to his brother, whose life he once attempted. ıis conversion is further strengthened by the influence of love r Celia. We cannot ignore this potent factor of love in

transforming and elevating his character. We ought to remember how Oliver is prepared to bestow his honse and land upon his brother and live as a shephered with Celia in the forest of Arden. How potent must be the spell of Arden upon Oliver !

The Banished Duke

The banished Duke has been rather too highly praised for his adaptability to adverse circumstances in life. That he can extract good out of evil, is no doubt a great virtue in itsclf. His perfect contentment in Arden, a plain and hard life as it has been there, is certainly creditable to him. In the forest too he may had realised the vanity of painted pomp at court ; he may have realised too how peaceful and happy his life has been, exempt as it from public haunt. The court with its intrigue and corruption is a poisoned memory with him. Now he finds tongues in trees, books in the running brooks. sermons in stones and good in everything. If the banished Duke points to any moral lesson that readers may profitably learn, it is this : "Sweet are the uses of adversity."

It should be pointed out, however, that the Duke's pastoral idealiam is only skin-deep, After all he makes the best of a bad job, Certainly he possesses the power of adaptability. We must also give him credit for endurance, because he must have experienced the hardship of life in open air in winter, but the prefers the home-truth that nature conveys to him to the base and insincere flattery of the courtiers. It is quite obvious that the Duke has been playing at pastoral. In the forest of Arden life is a make-believe ; and we must recognise that the Duke perfectly fits into the picture.

We should not ignore the weakness of the Duke in surrendering his dukedom to his younger brether. He seems to have chosen the line of least resistance. He is not pre-eminently a man of action, whom Shakespeare admires ungrudgingly. Perhaps for his weakness, he suffers the penalty of being banished from his dukedom. It is quite obvious that he is not fed up with the pomp and ceremony of court life, with the vanity, intrigue and insincerity of the courtiers, For when the dukedom is restored to him by his younger brother, he is glad enough to go back to it. For a while he seems to enjoy an ideal pastroal

life in an ideal seeting. It has been a holiday to him.

The Usurping Duke

The character of the usurping Duke is revealed to us in casual hints. He seems to have been of a secretive nature. We have never had a simple into the secret remorse, if any, that might haunt his mind. Having usurped the dukedom from his elder brother, he never seems to have known a moment of peace. He has been watching the growing popularity of Rosalind, And he may have been apprehensive that his subjects may one day rally round Rosalind. He cannot be lacking in foresight when he banishes Rosalind. After all suspicion and jealousy have been bred in his mind by his evil deed. It has been a disappointment to him to see men of gr:at worth daily resortiug to the forest of Arden. His heart must have been broken, though there is little expression of his grief and mortification. when his daughter runs away from his court. The point is that he keeps all his troubles to himself. There is not a single soliloquy in which he lays bare the inner working of his mind.

The Duke's conversion puzzles the critics more than Oliver's. It is said that he places himself at the head of his troops, and marches to the forest of Arden to take his brother prisoners, and put him to the sword, If that was his resolve, it must have been the fruit of his desperation. But even though there is no expression of any remorse, we should not forget that he must have been secretly a prey to heart-eating remorse all the time. The miracle of his conversation on his approaching the outskirts of the forest cannot be otherwise explained. He simply meets a hermit, and the hermit converts him from his evil purpose. That can only be a credible story, if we take into account his secret remorse.

Adam

Adam is another character which has been grudgingly dealt with like Celia. Like Celia too he has self effacing devotion to his maater, and rises to an act of almost heroic self-sacrifice, But no justice seem to have been done to Adam as to Celia. He proves the guardiar

angel of Orlando, as Celia proves the guardian angel of Rosalind. His touching devotion to Orlando becomes all the more impressive to us, when we see him limping along behind Orlando all the weary miles from the dukedom to the forest of Arden. Then it must have been a very pathetic sight when he totally breaks down on the outskirts of the forest. The last that we see of Adam is that he is carried in the arms of Orlando to the feast of the Duke and his followers. Then he seems to drop out suddenly. Even Orlando does not casually refer to him. We do miss him on the occaison of wedlock and rustic dance and festivity in the last scene of the play.

The best tribute has, however, been paid to Adam by Orlando, and this tribute embalms and sanctifies him in our memory.

> O good old man, how well in these appears
> The constant service of the antique world.
> When service sweat for duty, not for meed
> Thou art not for the fashion of these times
> Where none will sweat but for promotion
> And having that, do choke their service up
> Even with the having : 'tis not so with thee,
> But, poor old man thou prunest a rotten tree.
> That cannot so much as a blossom yield.
> In lieu of all thy pains and husbandry.

Corin and Silvius.

Corin and Silvius are contrasted figures. Corin is a true shephered, taken from real life. Silvius is a cardboard conventional shephered of the pastoral poetry of Shakespeare's day. Corin has certainly all the qualities that a shepherd should possess—honesty, industry and devotion to his master and mistress. Silvius, like his prototype in pastoral poetry, in only concerned with love—in which he seems to have the worst in an encounter with a disdainful mistress.

It has been pointed out above that Shakespeare has a satirical intention in painting the portrait of Silvius. There seems to be a twofold purpose. In Corin, Shakespeare shows what a true shepherd is, and should be. In Silvius he shows how ridiculous the poetical shepherd, or the shepherd who is painted

in pastoral poetry, is. The shepherd of pastoral poetry seems to have no other occupation than love-making. But love is after all an episode in life ; it cannot usurp the whole life. If it does, it becomes extremely ridiculous, as is shown in Silvius' pre-occupation.

Phebe and Audrey.

There is the same contrast between Phebe and Audrey, as there is between Silvius and Corin. Phebe is a shepherdess to be found only in the pastoral poetry of the day. She has all the airs and affectations that go with a mistress, conceived in a poetical brain, and not existing in flesh and blood. The situation which her pride creates in the play, is also one to be found in pastoral poetry—a disdainful mistress courted by a humble and dust-kissing lover. Rosalind rightly diagnoses the disease. Silvius, by his abasement in love, fills Phebe with pride. In Rosalind's comment we may read Shakespeare's own penetrating analysis of the leading idea and motive of pastoral poetry.

Just as Phebe is a card-board figure, so Audrey is a living shepherdess. All her ignorance, and dulness of wit, and simplicity go to the making of a real shepherdess ; not the airs and graces of poetry, that enter so much into the composition of a Phebe. Audrey again is not a beauty. She is plain and homely in features. Touchstone may well say that it is a poor humour of his to take that which no man else will. But there is a tribute to Audrey even in the condescending remark of Touchstone : "rich honesty dwells like a miser, sir, in a poor house." At any rate Touchstone has good sense enough to recognise the honesty or virtue of Audrey, however ignorant and dull-witted she may be. She is quite unlike the scheming, unscrupulous Phebe, who makes use of Silvius to carry a love letter to Ganymede, Uncorrupted as Audrey is, she could not have stooped to such meanness.

Mrs. Jameson on Phebe and Audrey.—"Phebe is quite an Arcadian coquette ; she is a piece of pastoral poetry. Audery is only rustic. A very amusing effect is produced by the contrast between the frank and free bearing of the two princesses is disguise and the scornful airs of the real shep-

herdess. In the speech of Phebe, and in the dialogue betwe her and Silvius, Shakespeare his anticipated all the beaut of the Italian pastoral and surpassed Tasso and Guarini. \ find two among the most poetical passages of the play app priated to Phebe : the taunting speech of Silvius and description of Rosalind in her page's costume—which last finer than the portrait of Bathyllus in Anacreon."

23. Songs in, "As You Like It."

The songs that are scattered through *As You Like It*, ri changes of the leading idea of the play. Some of these sor are quite exquisite, even apart from their context. The fi song, sung by Amiens, in Act II, breathes the very spirit woodland life. . It seems to carry us back to the days of Rot Hood, living in his Sherwood Forest ; but the song has dir bearing upon the banished Duke's ideal of happiness a contentment, which he has found in the innocent life he liv in the forest of Arden. Here he is safe from the insiceri treachery and intrigue of court. All that he has to endu here is winter and rough weather.

The second song is a continuation of the same theme. portrays the beauty of a life of humble contentment, whi has nothing to do with any kidd of ambition. The ideal plain living and high thinking is hinted at in this song.

There is one more song, sung by Amiens, hearing close upon the plain and hard, out honest life, which the banish Duke and his followers lead in the forest of Arden. They ha to put up with the cold winter. But is it not better than mar ingratitude, of which they have some experience ? Is not t cold wind that makes them shrinks, more welcome than t indifference of friends ? In these two songs there is a co trast either implied, or openly stated, between a plain a contented life, and a life beset with vices, temptation, mar treachery and ingratitude.

In Act IV, there is a song, sung by the foresters. It concerned with the chase. It is more sophisticated in ton and there is the old joke about the cuckold's horn. It may very well called a hunter's song. It too throws a side-light

e life of the Duke and his followers in the forest of Arden. iere is again the suggestion of an open air life, of which inting forms a part.

In Act V, we come to the song, "It was a lover and his ss." The context of the song, since it is thrown away on uchstone, and Touchstone discovers neither matter nor usic in it, seems to rob it of its charm. But this song is the ry flower of the country-side. It is steeped in the un-named ace and sweetness of nature in the countryside, wedded to e simple and practical life of humanity there. But it is also love song, dealing with the elemental love of the country ople, which must always have a charm of its own. It is ain love which is associated with the open views and the bounded horizon of nature. No song could have better vealed the close union and companionship of man and nature the most elementary human relationship. We may add that is song gives the final touch to the pastoral idealism, embed-d in the play.

24. Critical Opinions

(1) "The poet, in conceiving this fine work, first generat-l a lofty ideal. His aim was to set forth the power of patience the panacea for earth's ills and the injustice of fortune, and lf-command is the condition without which the power would inoperative. Neither this power nor its conditions can be sily illustrated in the life of courts ; but the sylvan life such the banished Duke and his companions live in Arden, is vourable to both. In the contrast between the two states life, has the charm of the play, and the reconciliation these formal opposites is the fulfilment of its ideal." *Heraud.*

(2) "The woolard world of Arden, in which sonnets are fixed to ancient trees, and lovers, courtiers, and moralists e at ease, has much in common with the pastoral back-ound of Spenser and Lodge ; but its artificiality is redeemed its freshness of spirit, its out-of-door freedom and its chanting society. Rosalind and Orlando are successors of a ig life of pastoral lovers but they, alone among their kind, illy live. In Rosalind purity, passion, and freedom are

harmonised in one of the most enchanting women in literature. In her speech love finds a new language, which is continually saved from extravagance by its vivacity and humour. In Audrey and Corin the passion of Orlando and Rosalind is gently parodied ; • Touchstone the melancholy humour of Jaques is set out in more effective relief. There are threatenings of tragedy in the beginning of the play, but they are dissolved in an air in which purity and truth and health serve to resolve the baser designs of men into harmless fantasies."—*Mable*.

(3) "So unsubstantial is the story. so delicately spun the lines cf action and threads of interest, that the great public has never taken very kindly to the play. Too little happens, and the things that do happen belong too completely to a romantic and idyllic world which the great public does not recognise as at all its own. This Arden forest is indeed an enchanted region like the world of the Golden Age, where villainy cannot enter where the inmates see no enemy but winter and rough weather, and where the kind of interest that hangs upon conspiracies against life or happiness accordingly has no place. Jaques and Frederick doubtless mean mischief no less than Don John in *Much Ado* ; but their plans miscarry, or turn to the good of their intended victims : while their own ill nature itself magically dissolves as they approach the charmed precincts of Arden. They appear formidable only in the First Act, the whole purpose of which is to shift well-natured people from the world and bring them all together in this woodland "remote from public haunt, " leaving the others to plot and quarrel as they will in the other world. A band of robbers, who in the original romance attacked Celia. are refused entrance into Shakespearern Arden ; the only harmful thing there is a lion, which exist only to be overcome by Orlando. But the forest is not wholy unreal. Its greenwood scenery, its brooks and troops of deer, and the ardours of the chase are felt and seen. Somé of the finest and deepest things said, before Rousseu, about the life according to Nature, are put into the mouth of the banished Duke and some of its freshest and blithest poetry into that of Amiens ; while the humour, variously flavoured, that springs so abundantly from this contrast of nature and Society, is conveyed through the lips of the two wonderful originals, Touchstone and Jaques."—*Herford*

(4) "Owing partly to the habit of antithesis which was stronger in his early period, and sometimes hampered him as much as it helped, Shakespeare often drew his leading characters in couples; and thus in the early comidies—the best of them—we havé Helena and Hermia, Portia and Jessica, Beatrice and Hero, Rosalind and Celia, Olivia and Viola; years later, when Shakespeare set himself the supreme task of an artist—to paint a woman not as a man paints but as an artist, to mix his colours with no masculine prejudice or condescension...then he paints her singly; Marina, Imogen, Perdita, Miranda brook no rival on their ideal crones. I shall make this clear by an example; could we think of Miranda as saying these words, or as having them said to her; "You shall take a woman without her answer when you take her without her tongue"; this is a masculine pettiness and presumption that spoils the picture of any woman.

Shakespeare then, at present, is a man who play with his woman, not an artist who reverse them; and pretty women they are; Viala is the best of them, and for above any in his fellow dramatists; they are free-mannered, yet pure, given to laughter, yet not incapable of tears, talkative yet loveable, keen witted yet womanly; but they are conventional, not ideal; we delight in them but do not reverence them. At this period I think Shakespeare's women of lower life are the most striking creations—Juliet's nurse, Mrs. Quickly and Audrey in this play; so Bottom was created before Hamlet.

On the other hand, the heart must follow the brain; and though the love of Orlando and Rosalind is "unnatural," the lower life must look up to it. For the fact is this, you may find ideal love in the valley, *provided* the valley sometime or other has looked or climbed up to the "mountain top, where is the throne of truth." But too often it is otherwise, and I am inclined to believe that if we wish to see *the veritble pastoral* for the first and last time in literature, we shall find it not in the romance of Orlando and Rosalind, but in the brute realism of its parody; *Touchstone:* "And how, Audrey? Am I the man yet? Doth my simple feature content you?" *Audrey:* "Your feature; Lord warrant us! What feature?" Truly, as another has told us, "Knowledge is the parent of love," and as

if to complete his claim, Shakespeare has given us some gradations of knowledge and love; for they rise upward through William, Silvius and Orlando, through Audrey, Phebe and Rosalind: while Corin is yet another stage in the ascent of the ideal and forms a link between the mere conventional Arcadians, Silvius and Phebe, and the most strictly "Pastoral" William and Audrey.

But we must not forget that in Shakespeare's day—and even in spire of Shakespeare, a woman counted for something less than she does now; and it in our time the maiden moon often sparkles on a sky, it was yet oftener the case in the time of Shakespeare; and I doubt whether his audience felt as much inclined to revolt as we do when Celia is wasted on Oliver.'
—*Morton Luce*.

(5) "Shakespeare gets his story, first from Lodge'a *Euphues Golden Legacie*, which, in turn, came partly from Chaucer's *Tale of Gamelyn*. How pleasant it must have been for him to feel himself following Chaucer, with whom he had so much in common, especially the Englishry of which they two have more than any of our poets; how pleasant when he acted old Adam, as they say he did, to feel that his Adam was Chaucer's Adam, too, "Adam the Spencer" as Chaucer called him: And pleasanter still perhaps, to change Lodge's Belgian Ardennes into his own Warwickshire Arden from which his mother had her name. Altogether he must be as happy in writing as we in reading.'—*As You Like It*.

No play is more plainly written by "the gentle Shakespeare"; Shakéspeare who dislikes to find "the breeking of ribs" treated as "sport for ladies" to witness, and is as tender here over the—

> Poor requestered stag
> That from the Hunters' aim had ta'en a hurt,

as he had been over the hare in *Venus and Adonis*. It is all full of grace and poetry, as the *Dream* was. It ends, as that did, with a scene perhaps not by Shakespeare, which seems to connect it with some marriage festivity; and as there the lovers and fairies get an added beauty out of contrast with

Bottom, so here the poetry and pastorialism of Arden and Rosalind are saved from any risk of insipidity by the salt of Touchstone's humour and realistic prose. What poetry it is and what prose ! As in the *Dream*, the splendid flight of "the poet's eye in a fine frenzy rolling" is set against Bottom's "I have a reasonable good ear in music. Let's have the tongs and the bones," so here poetry as the Duke's : "

> "This wide and universal theatre
> Presents more woeful pageants than the scene
> Wherein we play in :

and his

> ' Sweet are the uses of adversity :

and Jaque's

> All the world's a stage,

and Orlando's

> If ever you have look'ed on better days
> If ever been where bells have knoll'd to church :

and such lovely songs as

> Under the greenwood tree,

and

> It was a lover and his his lass :

and all the prettiness of the love-makings, are set against Touchestone's sense of the prosaic present, and of men and women, not singing lovers or idealising and moralising poets, but as creatures who know when their legs are weary and their stomachs empty. "Ay, now am I in Arden : the more fool I ; when I was at home I was in a better place." So the Duke gets answer to his talks of "this life more sweet than that of painted pomp." But for my part I do not follow Sir Arthur Quiller-Couch in thinking that this means that the Duke is a humbug. Now, the Duke's is one truth and Touchstone's is another. The very basiness of poetry and of all great literature. is to give that universality with means that one thing is true here and in this man's mouth, and another the exact opposite, there and in the mouth of another man. Life is poetry and prose, common sense and romanticism, the ideal and the real : and neither, whether in art or in expei ience, is worth much without

the other. Indeed, at the best of life and art these contraries are both present in the same character, as here Rosalind will first tell us (at least half fair that she is telling the truth) that "men have died from time to time, and worms have eaten them, but not for love," and then a very little latter, will confess "O coz, coz, coz, my pretty little coz, that thou didst know how many fathom deep I am in love!" certainly not without a hope that the love which can so drown women will not altogether leave men in their dry skins.

"Rosalind is much the loveliest and most boyish of the many girls—Julia, Viola, Imogen—who masquerade as boys in Shakesprare's plays of course, this practice was convenient in those days when women's parts were played by boys and the masquerading must have been much more plausible then than it can be now. We have seen Sarah Bernhardt trying to be a boy and never succeeding for a moment. But a clever boy might do both parts of Rosalind very well. Anyhow she is one of Shakespeare's most Shakespearean creations. Nobody else has ever mixed heart and brain, wit and common sense and kindness, exactly after this fashion. We shell see her again, older and wittier but not more lovable as Benedick's Beatrice, as we shall see an altogether greater and subtler, more human Jaques in Hamlet. The whole play is among the busiest and liveliest as well as the prettiest of Shakespeare's comedies. There is plenty of action, grave and gay, and never a dull moment in it, except perhaps the absurdities of the conversion of Oliver and the wicked Duke into saints and hermits. But as we have seen Shakespeare never worried about incongruities ; and I do not suppose he would be greatly disturbed if his attention could be called to the fact in revising the play he confused the two Dukes and made Rosalind the taller of the two girls, who has once been the shorter. He would have laughed at the critical acuteness of Cambridge which discovers that Orlando recognised Rosalind all the while. " If I have meant that " he would say." do you think I should have bungled my meaning so that it had to wait for you to discover ?"—*John Bailey*.

(6) "The play treats of the gifts of Nature and the ways of Fortune. Orlando, given little is brought to much. Rosalind and Celia, born to much, are brought to little. The Duke, born

to all things, is brought to nothing. The usurping Duke, born to nothing, climbs to much desires all and at last renounces all. Oliver, born to much, aims at a little more, loses all, and at last regains all. Touchstone, the worldly wise, marries a fool. Audrey, born a clown, marries a courtier. Phebe, scorning a man, falls in love with a woman.

"Jaques, the only wise one, is the only one not moved by Fortune."—*John Masefield.*

(7) "Shakespeare has here converted the forest of Arden into another Arcadia, where they 'fleet the time carelessly, as they did in the golden world.' It is the most ideal of any of this author's plays. It is pastoral drama, in which the interest arises more out of sentiments and characters than out of actions or situations. It is not what is done, but what is said, that claims our attention. Nursed in solitude "under the shade of melancholy boughs," the imagination grows soft and delicate, and the wit runs right in idleness like a spoiled child that has never been sent to school. Caprice and fancy reign and revel here : the stern necessity is banished to the court. The mild sentiments of humanity are strengthened with thought and leisure ; the echo of the corse and noise of the world strike upon the ear of those "who have felt them knowingly," softened by time and distance. "They hear the tumult, and are still." The very air of the palace seems to breathe a spirit of philosophical poetry to stir the thoughts, to touch the heart with pity, as the drowsy forest rustles to the sighing gale. Never was there such beautiful moralising equally free from pedantry or petulance.

> And thus our life, exempt from public haunts
> Finds tongues in trees, books in the running brooks,
> Sermons in stones, and good in everything.

Jaques is the only purely contemplative character in Shakespeare. He thinks, and does nothing. His whole occupation is to amuse his mind, and he is totally regardless of his body and his fortunes. He is the prince of philosophical idlers; his only passion is thought; he sets no value upon anything but as it serves as food for reflection. He can "suck melancholy out of a song as a weasel sucks eggs." the motley fool "who morals on the time" is the greatest prize he meets with in the forest. He

resents Orlando's passion for Rosalind as some disparagement of his own passion for abstract truth ; and leaves the Duke as soon as he is restored to his sovereignty, to seek his brother out, who has quitted it, and turned hermit.

> Out of these convertites,
> There is much matter to be heard and learnt.

Within the sequestered and romantic glades of the forest of Arden, they find leisure to be good and wise, or to pay the fool and fall in love. Rosalind's character is made up of sportive gaiety and natural tenderness; her tongue runs faster to conceal the pressure at her heart. She talks herself out of breath only to get deeper in love. The coquetry with which she plays with her lover in the double character which she has to support is managed with the nicest address.

The silent and retired character of Celia is a necessary relief to the provoking loquacity of Rosalind, nor can anything be better conceived or more beautifully described than the mutual affection between the two cousins:

> We still have slept together.
> Rose at an instant, learn'd, play'd. eat together
> And wheresoe,er we went, like Juno's swan
> Still we went coupled and inseparable."

—*Hazlitt.*

DRAMATIS PERSONAE

DUKE, living in banishment.

FREDERICK, his brother, and usurper of his dominions.

AMIENS, JAQUES, } lords attending on the banished Duke.

LE BEAU, a courtier attending on Frederick.

CHARLES, wrestler to Frederick.

OLIVER, JAQUES, ORLANDO, } sons of Sir Roland de Boys.

ADAM, DENNIS, } servants to Oliver.

TOUCHSTONE, a clown.

SIR, OLIVER MARTEXT, a vicar.

CORIN, SILVIUS, } shepherds.

WILLIAM, a country fellow, in love with Audrey.

A person representing Hymen.

ROSALIND, daughter to the banished Duke.

CELIA, daughter to Frederick.

PHEBE, a shepherdess.

AUDREY, a country wench.

Lords, pages, and attendants, &c.

SCENE—*First* (*and in* act. ii. sc. 3), *near Oliver's house, afterwards, partly in the usurper's court, and partly in the forest of Arden.*

AS YOU LIKE IT

ACT I.

SCENE I. OLIVER'S *orchard.*

Enter ORLANDO *and* ADAM.

Orlando. As I remember, Adam, it was upon this ashion—bequeathed[1] me by will but poor[2] a thousand rowns, and, as thou sayest, charged[3] my brother, on is blessing, to breed[4] me weell ; and there begins my adness.[5] My brother Jaques he keeps at school[6] and eport[7] speaks goldenly of his profit ; for my part, he eeps me rustically at home, or, to speak more properly, stays me here at home unkept[8] ; for call you that ceeping for a gentleman of my birth, that differs not from the stalling of an ox ? His horses are bred better : for the besides that they are fair with their feeding they are taught their manage,[9] and to that end riders dearly[10] hired but I, his brother, gain nothing under him but growth ; for the which his animals on his dunghills are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that nature gave me his countenance[11] seems to take from me : he lets me feed with his hinds,[12] bars me the place of a brother, as much as in him lies, mines[13] my gentility[14] with my education. This is it. Adam, that grieves me ; and the spirit of my father, which I think is within me, begins to mutiny[15] against this servitude : I will no

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1, *Bequeathed*—supply 'he' 2. *Poor*—insignificant. 3. *Charged*—enjoined on. 4. *Breed*—educate. 5, *Saddness*—grievance. 6. *School*—University. 7. *Report*—fame. 8 *Unkept*—uneducated. 9. *Manage*—training. 10. *Dearly*—at a great cost. 11. *Countenance*—department. 12. *Hinds*—farms-hands. 13. *Mines*—undermines : saps. 14. *Gentility*—gentle birth. 15. *Mutiny*—rebel

PARAPHRASE

ACT I

SCENE I. OLIVER'S *orchard*

Enter ORLANDO *and* ADAM.

Orlando. As I remember, Adam, it was, as you say that a partly sum of a thousand crowns was left to me by will, and as you are aware, my brother was entrusted, on the risk of looking my father's blessing, with the duty of educating me properly. Now it gives me that he has failed in his duty. He keeps my brother Jaques at the University, and his progress is well reported. As for myself he keeps me at home like a peasant; or to be more correct, it is no keeping me at all—he simply lets me stay on at his house. You cannot call that the upbringing for a gentleman, born as I am. It hardly differs from keeping an ox in a stall. His horses are better kept for besides being well-fed they are given the necessary training, and for that purpose, money is lavishly spent on employing riders. But what do I gain under his protection? Nothing but physical growth, for which I can no more be indebted to him than the domestic animals, kept by him. While I receive nothing from him—and of this nothing he is very liberal to me, the natural abilities which I possessed at birth are being undermined under his favour. He treats me no better than the labourers he employs; I mess with them; he denies to me the place of a brother, and as for as he can, he robs me of the benefit of my gentle birth by keeping me from all chance of education. It is this matter, Adam, that weighs upon my spirits. And against this bondage to which he has reduced me the pride and will I have inherited from my father.

longer endure it, though yet I know no wise remedy how to avoid it.

Adam. Yonder comes my master, your brother,

Orlando. Go apart,[1] Adam, and thou shalt hear how he will shake me up.[2] [*Adam retires,*

Enter OLIVER

Oliver. Now, sir ! what make you here ?

Orlando. Nothing : I am not taught to make any thing.

Oliver. What mar[3] you then, sir ?

Orlando. Marry,[4] sir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness.

Oliver. Marry, sir be better employed, and be naught awhile ![5].

Orlando. Shall I keep your hogs, and eat husks with them ? What prodigal portion[6] have I spent, that I should come to such penury[7] ?

Oliver. Know you where you are, sir ?

Orlando. O, sir very well here in your orchard.[8]

Oliver. Know you before whom, sir ?

Orlando. Oy, better than him I am before knows me. I know you are my eldest brother ; and, in the gentle condition of blood[9] you should so know me. The courtesy of nations[1] allows you my better, in that you are the first born ; but the same tradition takes not away my blood, were there twenty brothers betwixt us : I have as much of my father in me as you ; albeit,[11]

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1. *Go a part*—drop off. 2. *Shake me up*—rebuke me. 3. *Mar*—undo. 4. *Marry*—by Marry. 5. *Be naught awhile*—a curse on you. 6. *Prodigal portion*—patrimony exhausted by a spendthrift. 7. *Penury*—poverty. 8. *Orchard*—garden. 9. *In the gentle condition of blood*—in terms of gentle birth. 10. *Courtesy of nations*—the cuStom of the world. 11. *Albeit*—although.

begin to rise. I will no more submit to it, though I do not know yet any wise means of getting of it.

Adam. Here comes my master, your brother.

Orlando. Step aside Adam, and you will hear how he will take me to task.

Enter OLIVER.

Oliver. What are you doing here, sir ?

Orlando. I am doing nothing since I have not been taught to do anything.

Oliver. Let us ask you what you are undoing, sir.

Orlando. By Mary, sir, I am just helping you to undo what God has gifted me with, and that by enforced idleness which is my lot.

Oliver. If you do not mind, you can keep yourself better employed. In the meantime, down with you.

Orlando Do you mean that I should feed your swine, and partake of their feed too ? Have I run through my fortune like the prodigal of the parable that I should be reduced to such poverty ?

Oliver. You seem to be forgetting, sir, your place.

Orlando. I know my place ; where I know I am. I am standing your garden.

Oliver. Do you know before whom you are standing ?

Orlando. Yes, I know the person before whom I stand better than he knows me, I know you are my elder brother, and in reference to our gentle birth you should know me as your younger brother. The convention that is followed by nations allows you the privilege of seniority because you happen to be first born, but the same convention does not forbid me the honour, due to my birth, even if there were twenty brothers between us two, although I

confess your coming before me nearer to his reverence.

Oliver. What boy!

Orlando. Come, come, elder brother, you are too young in this.

Oliver. Wilt thou lay hands on[1] me, villain ?

Orlando. I am not villain[2] : I am the youngest son of Sir Roland de Boys ; he was my father ; and he is thrice a villain that says such a father begot villains. Wert thou not my brother, I wou.d not take his hand from they throat till this other had pulled out thy tongues for saying so : thou hast railed on[3] thyself.

Adam [*Coming forward*] Sweet masters, be patient : for your father's remembrance, be at accord.[4]

Oliver. Let me go, I say.

Orlando. I will not, till I please : you shall hear me, My father charge[5] you in his will to give me good education : you have trained me like a peasant, obscuring[6] and hiding from me all gentleman like qualities. The spirit of my father[7] grows stronge in me, and I will no longer endure it ; therefore allow me such exercise[8] as may become a gentleman, or give me the poor allottery [9] my father left me by testament[10] ; with that I will go buy my fortunes.

Oliver. And what wilt thou do—beg ?—when that is spent ? Well, sir, get you in : I wiil not long be troubled with you ; you shall have some part of your will[11] : I pray you, leave me.

Orlando. I will no further offend you[12] than becomes me for my good.

Oliver. Get you with him, you old dog !

1. *Lay hands on*—assault. 2. *Villain*—base-born fellow. 3. *Railed on*—abused. 4. *At accord*—in agreemenf. 5. *Charged*—urged. 6. *Obscuring*—suppression. 7. *Spirit of my father*—spirit of Independence. 8. *Exercises*—mainly pursuits. 9. *Allottery*—inheritance. 10. *Testament*—will. 11. *Some part of your will*—portion of your legacy 12. *Offend you*—be in your way.

must admit that because you are first born you are parti entitled to the reverence that is due to my father.

Oliver. What do you mean, a mere boy as you are ?

Orlando. Do not suppose ; elder brother, that you possess superior strength because of your age.

Oliver. Will you assault me villain ?

Orlando. I am no villain (one base born). I am the youngest son of Sir Roland de Boys. He was my father He who says that a man of gentle birth like Sir Rolan bred villains, must himself be three times a villain. I you were not my brother, I would not remove this hand o mine from your throat, until the other had torn off you tongue for your vile remark. You have cast an aspersion on yourself.

Adam. (*Coming forward,*) Gentle masters, be at peace in remembrance of your father, be at peace.

Oliver. Let me go, I say.

Orlando. I will not let you go until I please. Yo must hear what I have got to say. My father urged you i his will to give me good education; you have breught me u like a peasant, denying me all the chance of an upbringin for a gentleman. My father's blood in me boils, and I wi no longer submit to this treatment. Therefore let me hav such training and accomplishments as befit a gentleman, c give me the money that my father left me by will. Wit that I will go and seek my fortune.

Oliver. And what will you do when it is exhausted Beg ? Well, sir, enter the house I can no more be bothere with you ; you will have some part of the money, due t ou. Let me go.

Orlando. I do not wish to hurt you any more than fo my interest.

Oliver. Go along with him, you old dog !

Adam. Is "old dog," my reward ? Most true, I have lost my teeth in your service. God be with my old master ! he would not have spoke such a word.

(*Exeunt Orlando and Adam.*

Oliver. It is even so ? begin you to grow upon[2] me ? will physic[3] your rackness,[4] and yet give no thousand crowns neither. Holla, and Dennis !

Enter DENNIS.

Dennis. Calls your worship ?

Oliver. Was not Charles, the duke's wrestler. here to speak with me ?

Dennis. So please you, he is here at the door and importunes access to you.

Oliver. Call him in. [*Exit Dennis*] 'Twill be a good way ; and to morrow the wrestling is.

Enter CHARLES.

Charles. Good morrow to your whorship.

Oliver. Good Monsieur Charles what's the new news[5] at the new court ?

Charles. There's no news at the court, but the old news ; that is, the old duke is banished by his younger brother the new duke ; and three or four loving lords have put themselves into voluntary[6] exile with him whose lands and revenues enrich the new duke ; therefore, he gives them good leaves[7] to wander.

Oliver. Can you tell if Rosalind, and duke's daughter, be banished with her father ?

Charles. O, no ; for the duke's daughter, her cousin, so loves her, being ever from the cradles[8] bred together, that she would have followed her exile,

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1. *Loss my teeth*—grown old. 2. *Grow upon*—grow insolent. 3. *Physic*—cure. 4. *Rankness*—insolence. 5. *New news*—latest news. 6. *Voluntary*—self-chosen. 7. *Leave*—permission 8. *From their cradles*—from their infancy.

Adam. So that is the reward of mine for my long service. I have grown old in your service. May God bless my old master! He would not have called me a dog. (*Exeunt rlando and Adam.*)

Oliver. Is it come to this? You begin to grow insolent tó me? I will cure your overbearing disposition, and give you no thousand crowns. Oh Dennis!

Enter DENNIS.

Dennis. Did your honour call me?

Oliver. Did not Charles, the duke's wrestler, have an appointment with me?

Dennis. If it may please you, he is waiting at the door, and seeks an interview with you.

Oliver. Call him in. (*Exit Dennis.*) It will be a good way of riding myself of him. To-morrow the wrestling is to take place.

Enter CHARLES.

Charles. Good morning. your honour.

Oliver. Good Monsieur Charles, what is the latest news at the new court?

Charles. It is the old news, sir, at the court. That is to say, the old duke is banished by his younger brother, the new duke; three or four devoted lords have accompanied the old duke into exile and their lands and possessions have been seized by the new duke. Therefore he does not mind their going into exile.

Oliver. Can you tell if Rosalind. the duke's daughter, has been banished with her father?

Charles.. Oh, no; for the duke's daughter, her cousin, is so fond of her, being brought up together from their infancy, that she would have accompanied her into exile,

or have died to stay[1] behind her. . She is at the court, and no less beloved of her uncle than his own daughter; and never to ladies loyed as they do.

Oliver. Where will the old duke live?

Charles. They say he is already in the forest of Arden..and a many merry men with him; and there they live like to old Robin Hood of England; they say many young gentlemen flock to him every day, and fleet the time[3] carelessly, as they did in the golden world.

Oliver. What you wrestle to-morrow before the duke?

Charles. Marry, do I, air; and I came to acquaint you with[4] a matter. I am given, sir secretly[5] to understand that your younger brother, Orlando, hath a disposition[6] to come in disguised against me to try a fall.[7] To-morrow, sir, wrestle for my credit[8]; and be that escapes me without some broken limb shall acquit him well.[9] Your brother is but young and tender; and for your love,[10] I would be both[11] to foil[12] him, as I must, for my own honour, if he come in; therefore, out of my love to you, I came hither to acquaint yon withal[13]: that either you might stay[14] him from his intendment,[15] or brook[16] such disgrace well as he shall run into, in that it is a thing of his own search[17] and altogether against my will.

Oliver. Charles, I thank thee for thy love to me, which thou shall find I will most kindly requite[18] I had myself notice[19] of my brother's purpose herein, and I have

1. *To stay*—by staying 2. *Flock*—resort. 3. *Fleet the time*—make the time pass 4. *Acquaint you with*—inform you of 5. *Secretly*—privately. 6. *Disposition*—desire. 7. *Try a all*—have about. 8. *Credit*—reputation. 9. *Acquit him will*—bear himself worthily. 10. *Four your love*—for my love or you. 11. *Loth*—unwilling. 12. *Fail*—overthrow. 13. *Withal*—with this matter 14. *Stay*—withhold 15. *Intendment*—intention. 16. *Brook*—endure. 17. *Search*—seeking. 18. *Requite*—recompense 19. *Notice*—information.

or would have died if left behind. Rosalind is at the court, and is loved by her uncle as much as her daughter. Never two ladies loved each other as much as they do.

Oliver. Where is the old Duke staying ?

Charles. They say he has resorted to the forest of Arden, accompanied by many jovial-hearted fellows, and they live a free and open-air life like the old Robin Hood of England. They say that many young gentlemen are running to the forest of Arden, and have the best time of it as they had in the golden ages.

Oliver. Are you not wrestling to-morrow before the new duke ?

Charles. Yes, I do, sir ; and I have come to tell you something Sir, I am privately informed that your brother, Orlando, has a mind to appear against me in disguise and try about with me. Now let me tell you that I wrestle to-morrow for my reputation, and he who will get away, sound of limb, must thank himself. Your brother is but young and tender and because I love you, I should be unwilling to overthrow him, as I must for my reputation, if he appears against me. Out of my love for you I come to inform you of this, and beg that either you may dissuade him from this intention, or make the best of such humiliation as he may suffer, since it is of his own seeking and I disapprove of it altogether.

Oliver. Charles, I thank you for your love to me and you will find that I shall not be forgetful of it. I was also informed of my brother's purpose, and indirectly I

by underhand[1] means laboured[2] to dissuade him from it ; but he is resolute. I'll tell, thee. Charles, it is the stubbornest young fellow of France ; full of ambition, an envious emulator[3] of every man's good parts,[4] a secret and villanous contriver[5] against me his natural[6] brother : therefore use thy discretion : I had as lief[7] thou didst break his neck as his finger. And thou wert best[8] look to't ; for if thou dost him any any slight disgrace or if he do not mightily grace himself[9] on thee[10] he will practise[11] against thee by poison, entrap thee by some reacherous device, and never leave thee till he hath taken thy life by some indirect means or other ; for, I assure thee and almost with tears I speak it, there is not one so young and so villanous this day living. I speak but brotherly of him ; but should anatomize[12] him to thee as he is, I must blush and weep, and thou must look pale and wonder.

Charles. I am heartily glad I came hither to you, if he come to morrow, I'll give him his payment ; if ever he go alone again, I'll never wrestler for prize more : and so, God keep your worship !

Oliver. Farewell, good Charles, [*Exit Charles*] Now will I stir this gamester : I hope I shall see an end of him ; for my soul, yes I know not why, hates nothing more than he. Yet he's gentle ! never schooled, and yet learned ; full of noble device ; of all sorts anchantingly beloved ; and indeed, so much in the heart of the world, and especially of my own people, who best know him. that I am altogether misprised : but it shall not be so long ; this wrestler shall clear all : nothing remains but that I kindle the boy thither ; which now will go about. [*Exit*.

1. *Underhand*—indirect. 2. *Laboured*—tried. 3. *Emulator*—Hater. 4. *Good parts*—accomplishments. 5. *Contriver*—plotter, 6. *Natural*—by birth. 7. *As lief*—rather. 8. *Thou wert best*—it would be best for you. 9. *Grace himself*—with fame. 10. *On thee*—at your expense. 11. *Practise*—plot. 12. *Anatomise*—analyse.

have tried to wean him from his purpose, but he will have his way. Let me tell you, Charles, he is the most obstinate fellow—full of ambition, envying everybody's own always secretly and vilely conspiring against his virtues, brother. Therefore do what you think best. It matters, not to me if you break his neck or his figure. But beware that if you let him go with little disgrace, or if he does not win fame at your expense, he will plot against you, seeking either to poison you, or to catch you unawares by some dirty trick, and will never let you alone until he has killed you by some indirect means. For I assure you, with tears I speak it, there is none living today so young and so vile as he is. I speak without exaggerating a bit, no more than brother should speak. But if I were to analyse his character as it truly is. I must blush with shame and weep, and you must look pale and be amazed.

Charles. I am so glad that I came to you, if he appears against me. I will give him what he deserves. If he is able to walk again without a crutch, I will have no more to do with prize-fighting. Farewell to you ! May God bless you.

Oliver. Farewell, good Charles. (*Exit Charles.*) Now I will incite this reckless fellow. I hope that would be an end of him. I know not why my soul hates him so much, yet he is gentle : he has never been put to school, yet he is fairly educated, full of noble purposes, loved by all kinds of people ; and so universally liked, and so admired by my own people that I am neglected. But I will put an end to this ; this wrestler will rid me of him. What I have to do is to incite the boy that he may appear against the wrestler. And I will look to this at once.—[*Exit.*

SCENE II. *A lawn before the* Duke's *palace.*

Enter ROSALIND *and* CELIA.

Celia. I pray thee, Rosalind, sweet my coz,[1] be merry.

Rosalind. Dear Celia, I show more mirth than I am mistress[2] of ; and would you[3] yet I were merrier ? Unless you could teach me to forget a banished father, you must not learn[4] me how to remember any extraordinary pleasure[5].

Celia. Herein I see thou lovest me not with the full weight[6] that I love thee. If my uncle, thy banished father, had banished they uncle, the duke my father, so[7] thou hadst been still with me, I could have taught my live to take thy father for mine : so wouldst thou, if the truth of thy love to me were so righteously tempered[8] as mine is to thee.

Rosalind. Well, I will forget the condition of my estate,[9] to rejoice in yours.

Celia. You know my father hath no child but I,[10] nor none is like[11] to have : and, truly, when he dies, thou shalt be his heir, for what he hath taken away from thy father perforce,[12] I will render thee[13] again in affection ; by mine honour, I will ; and when I break that oath, let me turn monster ; therefore, my sweet Rose, be merry.

Rosalind. From henceforth I will, coz, and devise[14] sports. Let me see ; what think you of falling in love ?

Celia. Marry, I prithee,[15] do, to make sport withal :[16]

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1. *Coz*—short for cousin. 2. *Mistress*—owner. 3. *Would you*—do you with ? 4. *Learn*—teach. 5. *Extraordinary pleasure*—excessive mirth. 6. *Weight*—intensity. 7. *So*—provided. 8. *Tempered*—proportioned. 9. *Condition of my estate*—the circumstance of my life. 10. *But I*—except me. 11. *Like*—likely. 12. *Perforce*—by force. 13. *Render thee*—restore to you. 14. *Devise*—invent. 15. *Prithee*—short for pray thee. 16. *To make sport withal*—for sheer fun.

SCENE II. *Lawn before the Duke's Palace.*

Enter CELIA *and* ROSALIND

Celia. Do please, Rosalind my sweet cousin, put yourself into a more lively mood.

Rosalind. Dear Celia, I cultivate mirth more than possible for me. How could you desire that I should be merrier still ? Unless you could make me forget my father in exile, you should not except me to be more cheerfull than I am.

Celia. In this matter I see you do not love me as I love you. If my uncle, banished father, had banished your uncle, the present duke, my father, provided you had been staying with me, I could have brought myself out of love for you, to accept your father as mine own. So should you do, if your love for me had been of the same stuff as mine for you.

Rosalind. Well, I will forget what I am, and participate in your happiness.

Celia. You know that my father has no child except myself, and is not likely to have any more. And so when he dies, you shall be his heir, for what he has deprived your father of by force, I will restore to you out of affection ; I swear by my honour. If I violate my word, let me rather be a monster ; therefore, my sweet Rosalind, be merry.

Rosalind. Henceforth I shall be full of mirth, cousin, and invent amusements, Let me : what do you think of falling in love ?

Celia. In faith, you may fall in love in sport. But

but love no man in good earnest[1] : nor no further in sport neither than with safety of a pure blush[2] thou mayst in honour come off again.

Rosalind. What shall be our sport, then ?

Celia. Let us sit and mock the good housewife. Fortune from her wheel, that her gifts may henceforth be bestowed equally.

Rosalind. I would we could do so ; for her benefits are mightly misplaced,[3] and the bountiful blind woman[4] doth most mistake in her gifts to women.

Celia. 'Tis true : for those that she makes fair she scarce makes honest[5] and those that she makes honest she makes very ill-favouredly[6].

Rosalind. Nay, now thou goest from Fortune's office[7] to Nature's ; Fortune reigns in gifts of the world, not in the lineaments[8] of Nature.

Celia. No ? when Nature hath made a fair creature, may she not by Fortune fall into the fire ? Though Nature hath given as wit to flout[9] as Fortune hath not Fortune sent in this fool to cut off[10] the argument ?[11]

Enter TOUCHSTONE.

Rosalind. Indeed, there is Fortune too hard for Nature, when Fortune makes Nature's natural[12] the cutter off[18] of Nature's wit.

Celia. Peradventure[14] this is not Fortune's work neither, but Nature's : who, perceiving our natural wits too dull to reason[13] of such goddesses, hath sent

1. *In good earnest*—seriously. *With safety of a pure blush*—without sacrificing your honour. 3. *Misplaced*—given to the unworthy. 4. *Blind woman*—Fortune. 5. *Honest*—virtues. 6' *Ill favourably*—ugly! 7. *Office*—function. 8. *Lineaments*—features. 9. *Flout* —mock. 10. *Cut off*—terminate. 11. *Argument*—discourse. 12. *Natural*—idiot. 13. *Cutter off*—thwarter. 14. *Peradventure*—perhaps. 15. *Reason*—discourse.

beware of loving anybody seriously ; nor you should compromise yourself, while falling in love in sport—see that you come off with your honour unstained .

Rosalind. How shall we amuse ourselves then ?

Celia. Let us start making fun of fortune so that she may no more turn her wheel to our disadvantage with the result that her gifts would be distributed more justly.

Rosalind. I wish we could do so, for her blessings are bestowed on the unworthy, and fortune who is said to be blind, and is so free with her gifts, is most unjust to women.

Celia. That's true. For those women she makes lovely, she does not make virtuous and those whom she makes virtuous, she makes ugly to look at.

Rosalind. Celia, your are confusing Nature's function with Fortune's. Fortune is concerned with worldly blessing, and Nature is concerned with features.

Celia. You do not see my point. When Nature has made a lovely creature, may she not by the action of Fortune, burn herself by fire ? Though Nature has given us wit to mock fortune, has not Fortune sent in this fool to put an end to our discussion ?

Enter. TOUCHSTONE.

Rosalind. Therein Fortune proves more than a match for Nature, when Fortune makes the fool, made by Nature, thwart the wit, which is also the gift of Nature.

Celia. Perhaps Fortune has nothing to do with it. It may be Nnture's doing after all. Nature having perceived that our wit may not be keen enough to discourse of such

this natural for our whetstone[1]; for always the dulness of the fool is the whetstone of the wits. How now, wit! whither wander you?

Touch. Mistress, you must come away to your father.

Celia. Where you made the messenger?

Touchstone. No by mine honour; but I was bid to come for you.

Rosalind. Where learned you that oath fool?

Touchstone. Of a certain knight that swore by his honour they were good pancakes, and swore by his honour the mustard was naught[2]: now I'll stand to it[3] the pancakes were naught, and the mustard was good yet was not the knight forsworn.[4]

Celia. How prove you that, in the great heap of your knowledge?

Rosalind. Ay marry, now unmuzzle[5] your wisdom[6]

Touchstone. Stand you both forth now; stroke[7] your chins, and swear by your beards that I am a knave.[8]

Celia. By our beards, if we had them, thou art.

Touchstone. By my knavery, if I had it, then I were; but if you swear by that is not, you are not forsworn; no more was this knight's swearing by his honour, for he never had any; or if he had, he had sworn it away[9] before ever he saw those pancakes[10] or that mustard.

Celia. Prithee, who is't that thou meanest?

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1. *Whetstone*—sharpener. 2. *Naught*—good for nothing. 3. *Stand to it*—defend by an oath. 4. *Forsworn*—falsely sworn. 5. *Unmuzzle*—let loose. 6. *Wisdom*—wit. 7. *Stroke*—pat. 8. *Knave*—saucy fellow. 9. *Sworn it away*—sworn by his honour as many times that it had ceased to exist. 10. *Pancakes*—thin flat fried cakes.

goddesses, has sent in this fool, a creature of Nature's, to sharpen our wit ; for the dulness of the fool serves to set off wit. How, now fool, where are you going ?

Touchstone. Mistress. you are summoned by your father.

Celia. Have you been sent as a messenger ?

Touchstone. No by my honour I have been asked to fetch you.

Rosalind. Where did you learn that oath, fool ?

Touchstone. I learnt it of a certain knight, who swore by his honour that the pancakes were good and that the mustard was bad. Now I will swear that the pancakes were bad and the mustard was good and yet I can demonstrate that the knight had not falsely sworn.

Celia. How do you show that from the great store of your learning ?

Rosalind. Come on, let us have a test of your wit.

Touchstone. Stand both of you forward ; pat your chins and swear by your beards that I am a wicked fellow.

Celia. We swear by our beards, supposing we have them that you are wicked fellow.

Touchstone. I swear by my wickedness, if I had it, that I might be a wicked fellow ; but if you swear by what does not exist, you cannot have sworn falsely. So the knight could not have sworn falsely which he swore by his honour, for he had no honour at all ; if he had any, it had long departed because he had sworn by it so many times before he saw those pancakes or that mustard.

Celia. May I ask who this knight is.

Touchstone. One that old Frederick, you father loves.

Celia. My father's love is enough to honour him, enough : speak no more of him ; you'll be whipped for taxation[1] one of these days.

Touchstone. The more dity, that fools may not speak wisely what wise men do foolishly.

Celia. By my troth,[2] thou sayest true ; for since the little wit that fools have was silenced,[3] the little foolery that wise men have makes a great show.[4] Here aomes Monsieur Le Beau.

Rosalind. With his mouth full of news.

Celia. Which he will put on us,[5] as pigeons feed their young.

Rosalind. Then shall we be news-crammed.[6]

Celia. All the better ; we shall be the more marketable.[7]

Enter **LE BEAU.**

Bon jour, Monsieur Le Beau ; what's the news ?

Le Beau. Fair princess, you have lost much good sport.

Celia. Sport ! of what colour[8] ?

Le Beau. What colour, madam ! how shall I answer you ?

Rosalind. As wit and fortune will.

Touchstone. Or as the Destinies[9] degree.

Celia. Well said ; that was laid on with a trowel.[10]

Le Beeu. You amaze me, ladies ; I would have told you of good wrestling which you have lost the sight of.

1. *Taxation*—libel. 2. *Troth*—truth. 3. *Silenced*—suppressed. 4. *Makes a great show*—attracts to much notice. 5. *put on us*—force on us. 6. *News-crammed*—gorged with news. 7. *Marketrable*—saleable 8. *Colour*—kind 9. *Destinies*—the classical goddesses of fate 10. *Laid on with a trowel*—put pointedly.

Touchstone. One old Frederick, whom your father loves.

Celia. My father's love is enough to give him plenty of honour ; no more of him. One of these days you will be whipped for finding fault with other people.

Touchestone. It is a pity that fools cannot blame rightly when, those who are reputed to be wise, act wrongly.

Celia. Indeed what you say is true. For since the time fools were denied all liberty of censure, the foolishness, though it may not be very serious in wise men, is very prominent. Here comes Monsieur Lea Beau.

Rosalind. He comes charged with information.

Celia. With which he will feed us as pigeons feed their young.

Rosalind. Then we shall be stuffed with news.

Celia. All the better ; we shall then command a high price in the market.

Enter LE BEAU.

Good day, Monsieur Le Beau. What's the news ?

Le Beau. Fair princess, you have missed much fun.

Celia. Fun ! of what colour (kind) ?

Le Beau. Madam, how am I to tell you what colour ?

Rosalind. As wit and fortune may prompt you.

Touchstone. Or as the Destinies may decide.

Celia. That's well said. It was well rubbed in.

Le Beau. You astonish me, ladies. I meant to say that you had lost the chance of seeing good wrestling.

Rosalind. Yet tell us the manner of the wrestling.

Le Beau. I will tell you the beginning; and, if it please your ladyships, you may see the end; for the best is yet to do; and here, where you are, they are, coming to perform it.

Celia. Well, the beginning, that is dead and buried.

Le Beau. There comes an old man and his three sons,—

Celia. I could match[1] this beginning with an old tale.

Le Beau. Three proper[2] young men, of excellent growth and presence.[3]

Rosalind. With bills[4] on their necks,—"Be it known unto all men by the presents,"

Le Beau, The eldest of the three wrestled with Charles, the duke's wrestler; which Charles in a moment threw him, and broke three of his ribs, that there is little hope of life in him: so he served[5] the second, and so the third. Yonder they lie; the poor old man, their father, making such pitiful dele[6] over them, that all the beholders take his part with weeping.

Rosalind. Alas!

Touchstone. But what is the sport,[7] monsieur, that the ladies lost?

Le Beau. Why, this that I speak of.

Touchstone. Thus men may grow wiser every day! it is the first time that ever I heard breaking of ribs was sport for ladies.

Celia. Or, I, promise[8] thee.

Rosalidd. But is there any else[9] longs[10] to see this

1. *Match*—fit. 2. *Proper*—handsome. 3. *Presence*—fine appearance. 4 *ills*—tickets. 5. *Served*—dealt with 6. *Dele*—lamentation 7. *Sport*—diversoin. 8. *Promise*—assure, 9. *Any else*—anyone else who. 10 *Longs*—desires.

Rosalind. You may describe it to us.

Le Beau. I can describe the beginning. If it pleases you, you may still see the end of wrestling. The best of it is yet to come and here where you are standing, they are coming to finish it.

Celia. We do not mind the beginning which is already over.

Le Beau. There come an old man and his three sons.

Celia. I could parallel this beginning with another story.

Le Beau. Three handsome young men, well built and good to look at.

Rosalind. With labels on their necks, announcing who they are.

Le Beau. The eldest of the three wrestled with Charles the duke's wrestler. Charles overthrew him in a moment and broke three of his ribs so that his life is despaired of. Similarly he dealt with the second and the third. They lie younder, and the poor old man, their father, laments so pitifully over them that all beholders sympathize with him.

Rosalind. Alas !

Touchstone. What fun is there, Monsieur. that the ladies have lost ?

Le Beau. That is exactly what I am speaking of,

Touchstone. So men grow wiser every day. It is the first time that I hear that the breaking of ribs is fun fo ladies.

Celia. So do I say too.

Rosalind. But is there any one else who wishes to

broken music in his sides? is there yet another[1] dotes ıpon[2] rib-breaking? Shall we see this wrestling :ousin?

Le Beau. You must, if you stay here; for here is he place appointed for the wrestling, and they are eady to perform it.

Celia. Yonder, sure, they are coming: let us now stay and see it.

Flourish. Enter Duke FREDERICK, Lords, ORLANDO CHARLES *and* Attendents.

Duke Frederick. Come on: since the youth will ıot be entreated, his own peril[3] on his forwardness,[4]

Rosalind. Is yonder the man?

Le Beau. Even he, madam.

Celia. Alas, he is too young! yet he looks success-ully.[5]

Duke Frederick. How now, daughter, and cousin! ıre you crept hither to see wrestling?

Rosalind. Ay, my liege, so please you give us leave.

Duke Frederick. You will take little delight in it. I :an tell you there is such odds[6] in the man. In pity of he challenger's youth, I would fain[7] dissuade him, but ıe will not be entreated. Speak to him, ladies; see if ou can move[8] him.

Celia. Call him hither, good Monsieur Le Beau.

Duke F. Do so: I'll not be by[9] *Duke goes apart.*

Le Beau. Monsieur the challenger, the princess call or you.

Orlando. I attend[10] them with all respect and duty.

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1. *Another* —another who. 2. *Dotes upon*—is eo fond of. *Peril* risk. 4. *Forwardness*—rashness. 5. *Looks successfully* -looks as he would succeed. *Odds*—inequality. 7. *Fain*—ladly. 8. *Move*—persuade. 9. *Be by*—be present. 10. *Attend* -wait upon.

have his ribs broken ? Shall we see this wrestling cousin ?

Le Beau. You cannot help it., if you stay here. For this is the place fixed for the wrestling, and here they are coming to perform it.

Celia. Yes, here they are coming ; let us stay and see it.

Flourish. Enter DUKE, FREDERICK,*Lords,* ORLANDO, CHARLES and Attendants.

Duke Frederick. Well, since the young man cannot be persuaded to abstain from wrestling let him go in for it at his own risk.

Rosalind. Is he the man yonder ?

Le Beau. Yes that is the man, Madam.

Celia. Alas, he is too young ! yet he has a courageous air and promises to be successful.

Duke Frederick. How now, daughter and cousin ! Have you come here to see wrestling ?

Rosalind. Yes, my lord, if it may please you to give us permission.

Duke Frederick. You will take little delight, in it for the men are unequally matched. Taking pity on the youth of the challenger, I would have gladly held him back from it, but he would not be persuaded. Speak to him, ladies ; and see if you can persuade him.

Celia. Summon him here, good Monsieur Le Beau.

Duke F. Do so ; I shall not be present here.

Duke goes apart].

Le Beau. Monsieur the challenger, the princesses summon you.

Orlando. I am going to wait upon them with all respectful duty.

Rosalind. Young man, have you challenged Charles the wrestler ?

Orlando. No, fair princess ; he is the general challenger : I come but in, as others do to try with him the strength of my youth.

Celia. Young gentleman, your spirits are too bold for your years. You have seen cruel proof[1] of this man's strength : if you saw yourself with your eyes or knew yourself with your judgment, the fear of your adventure[2] would counsel[3] you to a more equal enterprise. We pray you for your own sake, to embrace[4] your own safety, and give over this attempt.

Rosalind. Do, young sir your reputation shall not therefore be misprised[5] : we will make it our suit[6] to the duke that the wrestling might not go forward.

Orlando. I beseech you, punish me not with your hard thoughts ; wherein I confess me much guilty, to deny[7] so fair and excellent ladies anything. But let your fair eyes and gentle wishes go with me to my trial; wherein if I be foiled,[8] there is but one shamed that was never gracious[9] ; if killed, but one dead that is willing to be so : I shall do my friends no wrong,for I have none to lament me ; the world no injury, for in it I have nothing ; only in the world I fill up a place, which may be better supplied[10] when I have made it empty.

Rosalind. The little strength that I have, I would it were with you.

Celia. And mine, to eke out[11] hers.

Ros. Fare you well : pray heaven I be deceived in you !

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1. *Cruel proof*—death of his opponents. 2. *Fear of your adventure*—the risk, you run in wrestling with him. 3. *Counsel*—advise. 4. *Embrace*—take the course of. 5. *Misplaced*—undervalued. 6. *Suit*—prayer. 7. *Deny*—refuse 8. *Foiled*—overthrown 9. *Was never gracious*—had never enjoyed any favour. 10. *Supplied*—filled. 11. *Eke out*—supplement.

Rosalind. Young man, have you challenged Charles the wrestler ?

Orlando. No, fair princess, he is the challenger : I just answered his challenge as others did, to measure my youthful strength against his.

Celia. Young gentleman, you seem to be rather over bold, considering your age. You have seen the tragic result of this man's strength. If you had your eyes open, or your judgment unclouded, the risk you are running in this encounter would have persuaded you to seek an enterprise. more suited to your strength. We entreat you for your good, to look to your safety and abandon this undertaking.

Rosalind. Do young, gentleman ; for this you will not suffer in yur reputation. We shall urge on the duke that the wrestling may be abandoned.

Orlando. I pary you, do not punish me by thinking uncharitably of me, because I confess myself guilty in that I am unable to fulfil any wish of such fair and excellent ladies. But may you watch me with your fair eyes and may your good wishes accompany me to the trial of the strength. If I be overthrown, then one is put to shame that never had any fame : if I be killed, then one is put to shame that never had any fame: if I be killed, then one is killed who is too glad to be rid of life. And I do not harm to my friends for there is none to lament my death ; nor any injury to the world, for the world can well spare me, and my place in it will be better filled, when I am gone.

Rosalind. The little strength that I possess, I wish may be added to yours.

Celia. And mine strength to supplement hers.

Rosalind. Farewell, I pray to God that I may be deceived by your appearance.

Celia. Your heart's desires be with you ?

Charles. Come, where is this young gallent[1] that is so desirous to lie with his mother earth[2] ?

Orlando. Ready, sir : but his will hath in it a more modest working.[3]

Duke Frederick. You shall try but one fall.

Cha. No I warrant[4] your grace you shall not entreat him to a second, that have so mightly[5] persuaded him from a first.

Orlando. You mean to mock me after ; you should not have mocked me before : but come your ways.

Rosalind. Now Hercules be thy speed[6] young man ! :

Celia. I would I were invisible, to catch the strong fellow by the leg. [*Charles aud Orlando wrestle.*]

Rosalind. O excellent young man !

Celia. If I had a thunderbolt in mine eye, I can tell who should down[7] [*Charles is thrown, Shout.*

Duke Frederick. No more, No more.

Orlando. Yes, I beseech your grace : I am thou yet well breathed.[8]

Duke Fvederick. How dost thou, Charles ?

Le Beau. He cannot speak, my lord.

Duke F. Bear him away. [*Charles is borne out.*
What is thy name, young man ?

Orlando. Orlando, my liege[9] : the youngest son of Sir Roland de Boys.

Duke Frederick. I would thou hadst been son to some man else :
The world esteem'd[10] thy father honourable.
But I did find him still[11] mine enemy :

1. *Gallant*—swaggerer. 2. *Lie with his mother earth*—be felled to the earth. 3. *More modest working*—lovlier impulse. 4. *Warrant*—assure. 5. *Mightily*—strongly. 6. *Be thy speed*—give you strength and energy. 7. *Down*—be overthrown. 8. *Breathen*—exercised. 9. *Liege*—lord. 10. *Esteem'd*...regarded. 11. *still*—always.

Celia. May your heart's desires be fulfilled.

Charles. Come, where is this young champion who longs to measure his length with the round ?

Orlando. He is ready, sir ; but his ambition is not so high as you hint.

Duke Frederick. You shall have but one bout.

Charles. Yes, I am sure, your honour, you will not persuade him to a second trial—you who have so strongly urged him to keep out of the first.

Orlando. You should have reserved your mockery instead of indulging in it before the wrestling. Now come on.

Rosalind. May Hercules aid you, young man !

Celia. I wish that I were invisible so that I might trip the strong fellow by catching his leg.

Charles and Orlando wrestle.

Rosalind. O admirable young man !

Celia. If I carried a thunder bolt in my eye, I would have hurled it at the stronger fellow.

[*Charles is thrown. Shout.*

Duke Frederick. Stop it.

Orlando. I pray your lordship. I have not yet warmed up.

Duke Frederick. How do you do, Charles ?

Le Beau. He cannot speak, my lord.

Duke Frederick. Carry him away.

[*Charles is borne out.*

What is your name, young man ?

Orlando. Orlando, my lord—the youngest son of Sir Roland de Boys.

Duke Frederick. I wish you were son to somebody else. Your father was regarded by all men as a man of honour, but he was ever my enemy. Your achievement would

Thou shouldst have better pleased me with this deed,
Hadst thou descended from another house,[1]
But fare thee well : thou art a gallant youth,
I would thou hadst told me of another father.

[*Exeunt Duke Frederick Train, and Le Beau.*

Celia. Were I my father, coz, would I do this ?

Orlando. I am more proud to be Sir Roland's son
His youngest son ; and would not change[2] that calling.[3]
To be adopted heir to Frederick.

Rosalind. My father loved Sir Roland as his soul,
And all the world was of my father's mind[4] :
Had I before known this young man his son,
I should have given him tears unto entreaties,
Ere[5] he should thus have ventured.[6]

Celia. Gentle cousin,
Let us go thank him and encourage him :
My tather's rough and envious[7] disposition
Sticks me at heart[8] Sir. you have well deserved ;
If you do keep your promises in love
But justly, as you have exceeded[9] all promise,[10]
Your mistress shall be happy.

Rosalind. Gentleman,
[*Giving him a chain from her neck.*
Wear this for me, one out of suits[11] with fortune,
That could give more, but that her hand locks means.
Shall we go, coz ?

Celia, Ay. Fare you well, fair gentleman.

Orlando. Can I not say, I thank you ? My better, parts.

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1. *House*—family. 2. *Change*—exchange. 3. *Calling*—profession, 4. *Father's Mind*—father's opinion. 5. *Ere*—before. 6. *Ventured*—risked his life. 7. *Envious*—malicious. 8. *Sticks me at heart*—deeply grieves me. 9. *Exceeded*—surpassed. 10. *Promise*—expectation. 11. *Out of suit*—out of favour.

have better pleased me, if you had come from another family. Farewell, you are a brave young fellow. I wish you were son to another man.

Exeunt Duke Frederick, Train and Le Beau

Celia. Had I been in the position of my father, I would not have treated him thus.

Orlando. I am prouder to be sir Rowland's son, his youngest son, and would not exchange my position to be adopted heir to Frederick.

Rosalind. My father loved Sir Rowland as drearly as his soul, and all men were equally devoted to Sir Rowland. If I had known beforehand this young man to be his son. I would have entreated him with tears to keep out of this enterprise.

Celia. Gentle cousin, let us go and thank him, and comfort him with words of cheer. My father's rudeness grieves me very much. Sir, you have deserved well. In this wrestling you have done more than was expected of you; if you will do no more than what you promise—not going beyond your promise as you have done in this case—your mistress will be quite happy.

Rosalind Gentleman, *Giving him a chain from her neck]* wear this for my sake. I am one fallen on evil days. I wish I could give you more, but I regret I have no means to make adequate recognition of your merit. Shall we go, cousin?

Celia. Farewell, good gentleman.

Orlando. How is it that I could not say, thank you. All that is higher and nobler in me, has been overthrown.

Are all thrown down, and that which here stands up
Is but a quintain,[1] a mere lifeless block.

Ros. He calls us back : my pride fell with my fortunes ;
I'll ask him what he would. Did you call, sir ?
Sir, you have wrestled well, and overthrown
More than your enemies.[2] ?

Celia. Will you go, coz ?

Rosalind. Have with you.[3] Fare you well.
[*Exeunt Rosalind and Celia.*

Orl. What passion[4] hangs these weights upon my tongue ?
I cannot speak to her, yet she urged conference.[5]
O poor Orlando, thou art overthrown !
Or Charles or something weaker masters[6] thee

Re-enter LE BEAU.

Le Beau. Good sir, I do in friendship counsel you
To leave this place. Albeit[7] you have deserved
High commendation,[8] true applause[9] and love,
Yet such is now the duke's condition,[10]
That he misconstrues[11] all that you have done.
The duke is humorous :[12] what he is, indeed.
More suits you to conceive than I to speak of

Orl. I thank you, sir : and, pray you, tell me this.—
Which of the two was daughter of the duke,
That here were at the wrestling ?

Le Beau. Neither his daughter, if we judge by manners ;
But yet, indeed, the smaller is the daughter :

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1. *Quintain*—revolving wooden contrivance at which riders tilted. 2. *More than your enemies*—Rosalind's heart. 3. *Have with you*—come along. 4. *Passion*—intense emotion. 5. *Conference*—conversation. 6. *Masters*—possessors. 7. *Albeit*—altough. 8. *Commendation*—praise. 9. *True applause*—genuine admiration. 10. *Condition*—temper. 11. *Misconstrues*—misunderstands. 12. *humorous*—capricious.

and what stands here is a mere insensible post.

Ros. He calls us back. I had nothing to do with pride since the reversal of my fortune. I shall ask him what he desires. Did you call me, sir ? Sir, you have acquitted yourself well, and defeated more than your enemies (meaning that he has conquered Rosalind's heart).

Celia. Will you go, cousin ?

Rosalind. Come along. Farewell.

Exeunt Rosalind and Celia.]

Orl. What emotion keeps me tongue-tied ? I could not speak to her ; yet she invited conversation. O poor Orlando you are defeated. Either Charles or something still weaker overpowers you.

Re-enter LE BEAU.

Le Beau. Good sir, from consideration of friendship I advise you to leave this place. Although you have deserved high praise, credit and admiration, such is the duke's disposition that he misinterprets all that you have done. The duke is given to fits of temper. I would better leave it to you to conceive what his attitude towards you is than describe it myself.

Orl. I thank you, sir ; and pray tell me—which of the two was daughter to the duke ?

Le Beau. If we judge by their conduct, neither of them is this daughter. Yet the smaller one is his daughter ;

The other is daughter to the banish'd duke,
And here detain'd by her usurping uncle,
To keep his daughter company ; whose loves
Are dearer than the natural bond[1] of sisters.
But I can tell you that of late this duke
Hath ta'en displeasure 'gainst his gentle niece,
Grounded[2] upon no other argument[3]
But that the people praise her for virtues,
And pity her for her good father's sake :
And, on my life, his malice 'gainst the lady
Will suddenly break forth[4]. Sir, fare you well :
Hereafter, in a better world than this,
I shall desire more love and knowledge of you,

Orlando. I rest much bounden[5] to you : fare you well. [*Exit Le Beau.*

Thus must I from the smoke [6] into the smother ;
From tyrant duke unto a tyrant brother :
But heavenly Rosalind ! [*Exit*

SCENE III. *A room in the palace.*

Enter CELIA and ROSALIND.

Celia. What, cousin ! why, Rosalind ! Cupid have mercy ! not a word ?

Rosalind. Not one to throw at a dog.

Celia. No thy words are too precious to be cast away [7] upon ours ; throw some of them at me ; come, lame me with reasons.

Rosalind. Then there were two cousins laid up[8] ; when the one should be lamed with reasons, and the other made without any.

Celia. But is all this for your father ?

1. *Natural bound of sisters*—the normal affections of sisters. 2. *Grounded*—based : 3. *Argument*—reason. 4. *Breakforth*—out. 5. *bounded*—indebted. 6. *from the smoke to the smoother*—out of the frying pan into the fire. 7. *cost away*—wasted. 8. *laid up*—crippled.

the other is daughter to the banished duke. She is held back by her uncle, who has displaced her father, that she may keep company with his daughter. They love each other more than sisters. Let me tell you that lately the usurping duke has been displeased with his gentle niece. There is no reason for this but that she is admired by the people for her virtues, and pitied for her father's banishment. Take my word, his malice against the lady will soon manifest itself. Sir, farewell. In future in a better world than this I shall see more of your acquaintance.

Orlando. I remain much indebted to you. Farewell.

[*Exit Le Beau*] It hardly makes any difference in my position. I go from the tyrant duke to tyrant brother. But there is heavenly Rosalind—she is my only refuge !

[*Exit*

SCENE III. *A room in the palace.*

Enter CELIA *and* ROSALIND.

Celia. How now, cousin ? May Cupid spare you not a word to favour me with ?

Rosalind. Not even a word to throw away.

Celia. Your words are not certainly so cheap as to be thrown away. Yet you may spare a few for me. Well. come on, silence me with reasons.

Rosalind. That will not be a good thing to do—to strike you with silence, when I am already stricken—and that without any reason.

Celia. But is it all due to your father ?

Rosalind. No, some of it is for my father's child. O, how full of briers[1] is this working-day world[2] !

Celia. They are but burs, cousin, thrown upon thee in holiday foolery[3] ; if we walk not in the trodden[4] paths, our very petticoats will catch them ;

Rosalind. I could shake them off my coat : these burs are in my heart.

Celia. Hem them away.

Ros. I would try, If I could cry "hem,"[5] and have him.

Celia. Come, come, wrestle[6] with thy affections.

Rosalind. O, they take the part of a better wrestler than myself !

Celia. O, a good wish upon you ! you will try in time, in despite of a fall.[7] But turning these jests out of service, let us talk in good earnest : is it possible, on such a sudden, you should fall into so strong a liking with old Sir Roland's youngest son ?

Rosalind. The duke my father loved his father dearly.

Celia. Doth it therefore ensue[9] that you should love his son dearly ? By this kind of chase[10] I should hate him for my father hated his father dearly ; yet I hate not Orlando.

Rosalind. No, faith, hate him not, for my sake.

Celia. Why should I not ? doth he not deserve well ?

Rosalind. Let me love him for that ; and do you love him because I do. Look, here comes the duke.

Celia. With his eyes full of anger.

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1. *briers*—throny bushes. 2. *working day world*—matter of face life. 3. *holiday foolery*—light hearted mirth. 4. *Trodden*—frequented. *hem*—cough. 6. *Wrestle*—stuggle. 7: *fall*—defeat. 8. *turning these jests out of service*—talking seriously. 9. *ensue*—follow. 10. *Chase*—argument.

Rosalind. No. it is partly due to myself. O, how rough is the world full of petty worries and annoyances !

Celia. Yes, there are petty worries and they need not be taken seriously. If you keep to the accustomed paths of life, you can easily avoid them.

Roralind. If they were mere worries I could have eas'ly got rid of them But they touch my heart.

Celia. You can just throw them out.

Rosalind. It would be an easily matter if what you propose, will give him to me.

Celia. Dear cousin, you must fight with your feelings.

Rosalind But my feelings are supporting a better wrestler than myself.

Celia. My good wishes to you. I hope you will try again though you have little success at first. But speaking seriously, is it possible that you should have all of a sudden fallen so violently in love with Sir Rowland's youngest son ?

Rosalind. The duke my father loved his father dearly.

Celia. Is that the reason that you should love his son dearly ? Following this argument, I should hate him for my father hated his father dearly. Yet I do not hate Orlando.

Roselind. Please for my sake do not hate him.

Celia Why should I not (not hate him) ? Does he not deserve well ?

Rosaliud. Let me love him for his merits, and you must love because I love him. Lo, here comes the duke.

Celia He looks very angry.

Enter Duke **FREDERICK** *with* Lords.

Duke. F. Mistress, dispatch you with[1] your safest haste.
And get you from our court.

Rosalind. Me, uncle ?

Duke Frederik. You, cousin :
Within these ten days if that thou be'st found
So near our public court as twenty miles,
Thou diest for it.

Rosalind. I do beseech your grace,
Let me the knowledge of my fault bear with me :
If with myself I hold intelligence,[2]
Or have acquaintance with mine own desires ;
If that I do not dream, or be not frantic,[3]
As I do truse I am not,—then, dear uncle,
Never so much as in a thought unborn
Did I offend your highness.

Duke Frederick. Thus do all traitors ;
If their purgation[4] did consist in words,
They are as innocent as grace[5] itself :
Let it suffice thee, that I trust thee not.

Rosalind. Yet your mistrust[6] cannot make me a traitor :
Tell me whereon the likehood[7] depends.

Duke F. Thou art thy father's dau[illegible] there's enough.

Ros. So was I when your highness t[illegible] is duke dom ;
So was I when your highness banish'd him
Treason is not inherited, my lord ;
Or, if we did derive it from our friends,
What's that to me ? my father was no traitor ;
Then, good my leige, mistake me not so much
To think my poverty is treacherous.

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1. *With yuur safest hoste*—with haste wherein lies your best safety 2. *intelligence*—communication 3. *frantic*—mad. 4. *porgation*—act of clearing oneself from an offence. 5. *grace*—virtue. 6. *mistrust*—suspicion. 7. *likehood*—possibity.

Enter DUKE FREDERICK *with* LORDS.

Duke F. Madam, get yourself ready to leave the court at once, for that will be the safest thing for you.

Rosalind. Do you mean me uncle ?

Duke F. Yes, you niece. I give you ten days in course of which if you are found within twenty miles of my dominion, you die.

Roselind. May I pray your lordship that you may let me know my own fault. If I have any understanding of my own mind, or if I know that I feel or think, if I am not dreaming or if I am not mad, which I hope I am not, then, dear uncle, I have never wronged you even in a thought unshaped or unconceived.

Duke F. So say all traitors. If they could clear themselves by mere words, then they must be as innocent as virtue itself. It ought to satisfy you that I suspect you.

Rosalind. Yet cannot think that your mere suspicion will make me a traitor. Tell me the possibility of my being a traitor.

Duke F. You are your father's daughter ; that is enough.

Rosalind. So was I when your lordship took his dukedom ; so was I when your lordship sent him into exile. One cannot inherit treason in blood. Or even supporting that we could get it from our friends, I do not know how it can affect my position. My father was no traitor. Then my good lord, do not make the mistake of thinking that because I am poor, I must be a traitor.

Celia. Dear sovereign, hear me speak.

Duke Frederick. Ay, Celia ; we stay'd[1] her for your sake.
Else had she with her father ranged[2] along.

Celia. I did not then entreat to have her stay ;
It was your pleasure and your own remorse [3] ;
I was too young that time to value her ;
But now I know her ; if she be a traitor,
Why, so am I ; was still have slept together,
Rose at an instant,[4] learn'd, ate together ;
And whereso'er we went like Juno's swans,
Still we went coupled and inseparable.

Duke F. She is too subtle for thee : and her smoothness.
Her very silence, and her patience.
Speak to the people, and they pity her.
Thou art a fool ; she robs[5] thee of thy name;
And thou wilt show more bright and seem more virtuous.
When she is gone. Then open not thy lips ;
Firm and irrevocable [6] is my doom[7] !
Which I have pass'd upon her ; she is banishe'd :

Celia. Pronounce that sentence then on me, my leige :
I cannot live out of her company.

Duke F. You are a fool. You, niece, provide yourself :
If you outstay[8] the time, upon mine honour,
And in the greatness of my word, you die.

[*Exeunt Duke Frederick and Lords.*

Celia. O my poor Rosalind ! whither wilt thou go ?
Wilt thou change fathers ? I will give thee mine.
I charge thee, be not thou more griev'd than I am.

---

1. *Stay'd*—detained. 2. *ranged*—wondered. 3. *remorse*—pity. 4. *at an instant*—at the same moment. 5. *robs thee of thy name*—keeps you from the esteem of the people. 6. *irrevocable*—not to be recalled. 7. *doom*—sentence. 8. *outstay*—stay beyond.

Celia. Dear lord, let me put in a word for her.

Duke F. Yes Celia, we kept her for your sake, or she would have been sent into exile with her father.

Celia. I did not then request you to keep her for me. It pleased you to have at your court out of compassion for her. I was not then old enough to appreciate her value. But now I know her; if she is a traitor, then I am one too We have always slept together, have been up from bed at the same moment, have studied, played, and eaten together, and wherever we went, we went inseparable and linked together like Juno's swans.

Duke F. She is too crafty for you. Her gentleness, her silence, her patience appeal to the people, and they pity her. You are a fool, she stands in your way. You will shine more brightly and seem more virtuous when she is gone. Then you must keep quiet. My decision is not to be altered. She is banished, she must go.

Celia. Then pronounce the same sentence on me, my lord. I cannot live apart from her.

Duck F. You are a fool. You niece, get yourself ready to depart. If you overstay the limits of the time, I swear by my honour, and my word is law that you shall die.

[*Exeunt Duke Frederick and Lords*]

Celia. O dear Rosalind, where will you go? Will you change fathers? I am ready to give my own. Please do not take it so deeply to heart, for I have as much reason to be grieved as you have.

Rosalind. I have more cause.

Celia. Thou hast not, cousin ;
Pr'ythee, be cheerful ; know'st thou not, the duke
Hath banish'd me his daughter ?

Rosalind. That he hath not.

Celia. No ! hath not ? Rosalind lacks, the love
Which teacheth thee that thou and I am one ;
Shall we be sunder'd ?[1] shall we part, sweet girl ?
No : let mv father ·eek another heir.
Therefore devise[2] with me how we may fly,
Whither to go and what to bear[3] with us :
And do not seek to take your change[4] upon you.
To bear your griefs yourself and leave me out ;
For, by this heaven, now at our sorrows pale.
Say what thou canst, I'll go along with thee.

Zosalind. Why, whither shall we go ?

Celia To seek my uncle in the forest of Arden.

Rosalind. Alas, what danger will it be to us.
Maids as we are, to travel forth so far !

Celia. I'll put myself in poor and mean attire,[5]
And with a kind of umber[6] smirch[7] my face ;
The like do you ; so shall we pass along,
And never stir[8] assailants[9]

Rosalind. Were it not better,
Because that I am more than common tall,
That I did suit [10] me all points[11] like a man ?
A gallant[12] curtle axe[13] upon my thigh,
A boar spear in my hand ; and—in my heart
Lie there what hidden woman's fear there will—
We'll have a swashing[14] and a martial[15] outside[16]

---

1. *sunder'd*—separated. 2. *devise*—plan. 3. *bear*—carry. 4. *change*—change of fortune. 5. *attire*—dress. 6. *umber*—dark colour. 7. *smirch*—darken. 8. *stir*—excite. 9. *assailants*—wicked men who may run after undefended woman. 10. *suit*—array. 11. *all points*—from head to feet. 12. *gallant*—showy. 13. *curtle-axe*—cutlass. 14 *swashing*—swaggering. 15. *martial*—warlike. 16. *outside*—appearance.

Rosalind. I have more reason.

Celia. You have not, cousin. I pray you, be cheerful. Do you not know that the Duke has banished me, his daughter?

Rosalind. No, he has not.

Celia. You say he has not? Rosalind then is wanting in that love which should teach you that you and myself are one. Shall we be separated? Shall we part company, dear? No, let my father get another heir. Therefore let us find out by what means we can run away from the court, where we can go, and what we shall carry with us. Co not say that you will bear alone sorrows and deny me any share in them. For I swear by the heaven which now looks pale with our sorrows, that I shall go along with you, whatever you may say to the country.

Rosalind, Alas, where shall we go?

Celia. What shall go to the forest of Arden in search of my uncle.

Rosaltnd. Alas, we run a great risk, maids as we are, to set forth on such a long journey. Beauty tempts thieves more than gold.

Celia. I will disguise myself in humble and plain clothes, and paint my face with umber. You do the same, and so we may pass unharmed, and invite no wicked pursuers.

Rosalind. Because I am taller, would it not be better that I should disguise myself as a man with a display of a cutlass dangling from my waist, and a boar-spear in my hand—and in my heart let there lie concealed womanly fear, yet we shall carry it off with a great spirit,

As many other mannish[1] cowards have
That do outface[2] it with their semblances.[3]

Celia. What shall I call thee when thou art a man?

Ros. I'll have no worse a name than Jove's own page;
And, therefore, look you call me Ganymede.
But what will you be call'd?

Celia. Something that hath a reference to my state;
No longer Celia, but Aliena.

Rosalind. But, cousin what if we assay'd to steal
The clownish fool out of your father's court?
Would he not be a comfort to our travel?

Celia. He'll go along o'er the wide world with me;
Leave me alone to woo him, Let's away,
And get our jewels and our wealth together;
Devise the fittest time and safest way
To hide us from pursuit that will be made
After my flight. Now go we in content
To liberty, and not to banishment [*Exeunt*

ACT II.

SCENE I. *The Forest of Arden*

Enter Duke senior, AMIENS, *and other* Lords, *in the dress of foresters.*

Duke senior. Now, my co mates[4] and brothers in exile,
Hath not old custom[5] made this life more sweet
Than that of painted pomp ?[6] Are not these woods
More free from peril than the envious court ?[7]
Here feel we but the penalty[8] of Adam,

---

1. *mannish*—masculina. 2. *outface*—brazen out. 3. *semblance*—shows; appearances. 4. *Co-mate*—comrades. 5. *oid custom*—long habit. 6. *painted pomp*--artifical splendour. 7. *envious court*—co r: full of envy and jealousy. 8. *penalty of Adam*– the curse pronounced on Adam.

just as many men who have a cowardly heart, conceal it in a brave exterior.

Celia. What shall I call you when you are changed into a man ?

Rosalind. I shall bear a name as good as that of Jove's attendant ; so henceforth you call me Ganymede. But what will be your name.

Celia. Some name, relating to the part I play. It should no longer be Celia, but Aliena.

Rosalind But, cousin, suppose we offer to carry off the fool from your father's court. He might relieve us of the tediousness of the journey.

Celia. He will come with me anywhere in the world. Leave it to me to persuade him. Let us make haste to depart, and collect our jewels and money. Find out when it will be most proper and safe for us to get away from the court, so that we may not be pursued. We shall now be free and happy ; and it will be no banishment for us, when we leave the court. [*Exeunt.*

ACT II.

SCENE I. *The Forest of Arden.*

Enter Duke senior, AMIENS *and other* Lords, *in the dress of foresters.*

Duke senior. Now my comrades and associates in exile, has not habit made this life more pleasant to us than the court life, so full of pomp and luxury ? Is not the forest a safer place to live in than the court, so reeking with intrigue and jealousy ? Here all the hardship we encounter is that to which Adam is subject because of his

The season's difference.[1] as the icy fang[2]
And churlish chiding[3] of the winter's wind,
Which, when it bites and blows upon my body.
Even till I shink[4] with cold, I smile and say,
"This is no flattery ; these are counsellors
That feelingly[5] persuade me what I am."
Sweet are the uses[6] of adversity,
Which, like the toad, ugly and venomous,[7]
Wears yet a precious jewel in his head :
And this our life, exempt[8] from public haunt,[9]
Finds tangues in trees, books in the running brooks.
Sermons[10] in stones, and good in everything,
I would not change it.

Amens. Happy is your grace,
That can translate[11] the stubbornness[12] of fortune
Into so quiet and so sweet a style.

Duke senior. Come, shall we go and kill us venison ?[13]
And yet it irks[14] me, the poor dappled[15] fools,
Being native burghers of this desert city,
Should in the own confines.[16] with forked[17] heads
Have their round haunches gored.

First Lord. Indeed, my lord,
The melancholy Jaques grieves at that ;
And, in that kind, swears you do more usurp
Than doth your brother that hath banish'd you.
To-day my Lord of Amiens and myself
Did steal[18] behind him, as he lay along[19]
Under an oak, whose antique[20] root peeps out[21]
Upon the brook that brawls[22] along this wood :

---

1. *Seosen's differenee*—variations of temperature in the different seasons. 2. *icy fang*—sharp teeth of the winter wine. 3. *churlish* themselves felt. 6. *uses*—benefits. 7. *venoinous*—poisonous. 8 religious discourses. 11. *translate*—transform. 12. *stubbornness*—sternes. 13. *Venisons*—deer. 14. *irks*—pains. 19. *dappled*—spotted. 16. *confines*—domoin. 17. *forked*—horned. 18. *Steal*—paproach anperceived. 19. *Along*—at his full length. 20. *Antique*—ancient 21. *Peeps out*—projects. 22. *Browls*—flows noisily on.

sin—namely, the change of season, the raw, biting cold winds of winter, which, when they pierce into the marrow of my bone, though I shrink in pain, I' smile and say, are no flatterers. Unilke courtiers, they let me know, by making me feel it, what I am. Happy are the results of adversity, which is like a toad; for a toad, though ugly and poisonous carries a precious jewel in its head. And this wooland life of ours, retired as it is from public and crowded life, finds some moral and truth in trees, and in the flowing rivers and in stones, and recognizes good in everything. I am resolved not to change it for any other life.

Amiens. Your lordship must be congratulated when you can convert adversity into a blessing by your war of thinking

Duke senior. Well, shall we go and kill for us deer? Yet it pains me that the innocent deer, the original inhabitants of the forest, should their own territory, have their sleek hips pierced with arrowheads.

First Lord. Indeed, my lord, it is to be pitied. The melancholy Jaques regrets it very much, and swears that in this matter of dispossessing the deer of the forest, you are a greater sinner than your brother, who has banished you. To-day Amiens and myself stealthily crept behind him, while he lay stretched under an ancient oak, whose root spreads out upon the river that flows noisily through the

To the which place a poor sequesterd'[1] stag,
That from the hunter's aim had ta'en a hurt,
Did come to languish[2] ; and, indeed, my lord,
That wretched animal heaved forth[3] such groans,
That their discharge[4] did stretch[5] his leathern coat
Almost to bursting : and the big round tears
Coursed[6] one another down his innocent nose
In piteous chase, and thus the hairy fool[7]
Much marked of the melancholy Jaques,
Stood on the extremest verge[8] of the swift brook,
Augumenting[9] it with tears.

Duke senior. But what said Jaques ?
Did he not moralize[10] this spectacle ?

First Lord. O, yes, into a thousand similies[11]
First, for his weeping into needless[12] stream ;
"Poor deer," quoth he, "thou makest a treatment[13]
As worldlings[14] do, giving thy sum of more
To that which had too much :" then, being there alone,
Left and abandon'd of his velvet[15] friends ;
" "Tis right," quoth he ; "thus misery doth part
The flux[16] of company :" anon.[17] a careless[18] herd.
Full of the pasture,[19] jumps along by him.
And never stays to greet him ; "Ay," quoth Jaques,
"Sweep on, you fat and greasy citizens ;
'Tis just the fashion[20] : wherefore do you look
Upon that poor and broken[21] bankrupt there ?"
Thus most invectively[22] he pierceth through
The body of the country, court,

1. *Sequester'd*—cut off from the herd. 2. *Languish*—pine away to death. 3. *Heaved forth*—emitted. 4. *Discharge*—release. 5. *Stretech*—extend. 6. *Coursed*—chased. 7. *Fool*—a term of affection and pity. *Verge*—edge. 9. *Augmenting*—increasing. 10. *Moralize*—draw a moral from, 11. *Similies*—comparisons. 12. *Needless*—superfluous. 13. *Testament*—will, 14. *Worldings*—people of the world. 15. *Velvet*—sleek and prosperous. 16. *Flux*—bond ; connection. 17. *Anon*—soon, 18. *Careless*—indifferent 19. *Full of pasture*—having fed well. 20, *Fashion*—way. 21 *Broken*—ruined. 22. *Invectively*—satirically.

would, where a single poor deer (separated from the herd) that had been wounded by a hunter came and sank down, and, in faith, the poor creature groaned so heavily that his hairy body was stretched to the point of bursting, and it was sad to see large drops of tears trickling down his nose in incessant stream and thus the poor deer, closely watched by Jaques, stood at the edge of the running river, increasing the volume of its waters with its tears.

Duke senior. But what did Jaques say? Did he not extract a moral from the sad scene?

First Lord. O yes, he drew the thought out into many analogies or comparisons. First, for his shedding tears into the brook which was already full, he said, "Poor deer, you are just like the people of the world, who make a will giving more to one who has already too much." Then because the deer was cut off from the herd, and there was none to look after him, he said, "It is but in the fitness of things that distress separates friend." Soon a head of deer, lately come from the pasture, passes by and pays no heed to the one dying, and so Jaques said. "Yes, pass on, you fat and sleek-coated deer. You are just the succesful and well-to-do men of the world. There is no reason why you should take any notice of that perishing comrade of yours?" Thus with his satiric tongue he analyses the country city and court, nor does he spare

Yes, and of this our life : swearing that we
Are mere usurpers, tyrants and what's worse,
To fright the animals and to kill them up.
In their assign'd and native dwelling-place.

Duke Senior. And did you leave him in this contemplation ?

Sec. Lord. We did, my lord, weeping and commenting[1].
Upon the sobbing deer.

Duke Senior. Show me the place :
I love to cope[2] him in these sullen fits,
For then he's full of matter[3].

First Lord. I'll bring to him straight [*Exeunt*

SCENE II. *A room in the palace.*

Enter Duke FREDERICK Lords, *and* Attendants.

Duke F. Can it be possible that no man saw them ?
It cannot be : some villsins of my court
Are of consent and sufferance[4] in this.

First Lord. I cannot hear of any that did see her.
The ladies, her attendants of her chamber.
Saw her a-bed, and in the morning early
They found the bed untreasured[5] of their mistress.

Sec. Lord. My lord, the roynish[6] clown, at whom so oft,
Your grace was wont to laugh, is also missing.
Hesperia, the princess' gentlewoman,
Confesses that she secretly o'erheard
Your daughter and her cousin much commend
The parts[7] and graces[8] of the wrestler
That did but lately foil the sinewy[9] Charles ;
And she believes, wherever they are gone,
That youth is surely in their company,

---

1. *Commenting*—passing remarks. 2. *Cope*—encounter. 3. *Matter*—weighty thought. 4. *Sufferance*—connivance. 5. *Untreasured*—emptied. 6. *Roynish*—scurvy. 7. *Parts*—accomplishments. 8. *Graces*—attributes. 9. *Sinewy*—muscular.

his life we are leading here in the forest of Arden, declaring that we are no more than usurpers, tyrants, and still worse because we frighten and kill these animals in the dominion which nature has assigned to them.

Duke Senior. And did you leave him in this musing mood?

Sec. Lord. My Lord, we left him thus lamenting and moralizing on the wounded deer.

Duke Senior. Lead me to the place. I like to meet him in this sulky mood, for then he speaks of sense most.

First Lord. I shall lead you to him a once. [*Exeunt.*

SCENE II. *A room in the palace.*

Enter Duke FREDERICK, Lords, *and* Attendants.

Duke F. Can it be possible that they were not seen by anybody? I cannot believe it. Some villains of my court must be party to it.

First. Lord. I have not heard of any one who has seen her. The ladies in waiting saw her go to bed, and in the morning they found the bed empty.

Sec. Lord. My lord, the scurvy clown, who had so often amused you, is not to be found Hesperia, the princess's gentlewoman, confesses that she overheard your daughter and her cousin praise highly the merits and virtues of the wrestler who lately overthrew the muscular Charles. She believes that wherever they might have gone, that young man must be in their company.

Duke F, Send to his brother ; fetch that gallant[1] hither :
If he be absent, bring his brother to me ;
I'll make him find him : do this suddenly ;
And let not search and inquisition[2] quail[3]
To bring again these foolisn runaway.[4] [*Exeunt*

SCENE III. *Before* OLIVER'S *house.*

Enter ORLANDO *and* ADAM, *meeting.*

Orlando. Who's there ?

Adam. What my young master ? O my gentle master !
O my sweet master ! O you memory[5]
O old Sir Roland ! why what make[6] you here ?
Why are you virtuous ? why do people love you ?
And wherefore are you gentle, strong and valiant [7] ?
Why would you be so fond[8] to overcome
The bonny[9] priser [10] of the humorous[11] duke ?
Your praise is come too swiftly home before you.
Know you not, master, to some kind of men
Their graces[12] serve them but as enemies ?
No more do yours : your virtues, gentle master.
Are sanctified [13] and holy traitors to you.
O, what a world is this when what is comely[14]
Envenoms[15] him that bears it !

Orlando. Why what's the matter ?

Adam. O unhappy youth,
Come not within these doors ! within this roof
The enemy of all your graces lives :

---

1. *Gallant*—gay fellow. 2. *Inquisition*—inquiry. 3. *Quail*—slacken. 4. *Runaways*—fugitives. 5. *Memory*—living image. 6. *Make*—do. 7. *Valiant*—brave. 8. *Fond*—foolish. 9. *Bonny*—muscular. 10. *Priser*—prize-fighter. 11. *Humorous*—subject to whims. 12. *Graces*—virtues and accomplishments. 13. *Sanctified*—with pious airs. 14. *Comely*—good to look at. 15. *Envenoms*—poisons.

Duke F. Send a messenger to his brother, and bring that gay fellow here. If he is absent, bring his brother to me. I will compel him to find his brother. Let this be done at once. Let there be no slackness in the search to trace these fugitives. [*Exeunt.*

SCENE III. *Before Oliver's house.*

Enter ORLANDO *and* ADAM, *meeting.*

Orlando. Who is there ?

Adam. O my young master ! My gentle master ! You are the very image of old Sir Rowland, and keep his memory alive. What are you doing here ? I wish you had not been virtuous, and that people had not loved you, that you had not been gentle, strong and courageous. Why were you so foolish as to defeat the muscular prize-fighter of the capricious duke ? Your praise reached the ears of your brother before you came. You ought to know that to some men their virtues are a curse. It is true in your case at any rate. Your virtues have acted as traitors with their holy and innocent airs. It must be a rotten world when virtues and good qualities should be harmful poison to their owner.

Orlando. Why, what is the matter ?

Adam. O unhappy young man do not enter these doors, Within this house lives your enemy who hates you for your virtues. And he is your brother. He

Your brother—(no, no brother : yet the son—
Yet not the son—I will not call him son
Of him I was about to call his father)—
Hath heard your praises, and this night he means
To burn the lodging where you use to lie,[1]
And you within it ; if he fail of that,
He will have other means to cut you off[2] :
I overheard him and his practices[3].
This is no place ; this house is but a butchery[4] :
Abhor[5] it, fear it, do not enter it.

Orl. Why, whither, Adam, wouldst thou have me go ?

Adam. No matter whither, so[6] you come not here.

Orl. What, wouldst thou have me go and beg my food ?
Or with a base[7] and boisterous[8] sword enforce[9]
A thievish[10] living on the common road ?
This I must do, or know not wait to do
Yet this I will not do, do how I can :
I rather will subject[11] to the malice[12]
Of a diverted blood[13] and bloody brother.

Adam. But do not so. I have five hundred crowns.
The thrifty hire[14] I saved under your father,
Which I did store, to be my foster-nurse[15]
When service should in my old limbs lie lame,[16]
And unregarded[17] age in corners thrown :
Take that, and He that doth the ravens feed,
Yea, providently[18] caters[19] for the sparrow.
Be comfort to my age ! Here is the gold ;

---

1. *Lie*—lodge. 2. *Cut you off*—destroy. 3. *Practices*—plots. 4. *Butchery*—slaughter house. 5. *Abhor*—hate. 6. *So*—provided. 7. *Base*—dishonest. 8. *Boisterous*—riotous. 9. *Enforce*—compel. 10. *Thievish*—dishonest. 11. *Subject me*—submit. 12. *Malice*—ill-will. 13. *Diverted blood*—estranged feelings. 14. *Thrijty hire*—wages saved economically. 15. *Foster nurse*—means to support. 'ie *Lame*—be paralysed. 17. *Unregarded*—neglected. 18. '—with forethought. 19. *Caters*—provides.

more be a brother ; yet he is the son of your father. But how can he be the son of your father ? He has heard your praises, and this night he intends to burn the house in which you sleep. If this purpose is defeated, he will try other means to get rid of you. I overheard him, and all his plots. This is no place for you. This house is a slaughter-house. Hate it, fear it, and do not enter it.

Orlando. O Adam, where would you have me go ?

Adam. You may go wherever you like but you cannot come here.

Orlando. Would you have me go and beg my food ? Or take to the highway and rob the passers-by for a living ? I shall have to do this, or I know not what to do. Yet I have no mind to take to highway robbery for a living, whatever I may do. I will rather submit to the ill-will of a brother who is estranged from me.

Adam. But you need not go back to your brother. I have five hundred crowns, which I saved by economy while I served under your father. This saving was to be a standby in my old age when I should be unable to work and no one might help me. Take that money, and God who feeds the ravens, and provides for sparrows, will be my comfort in my old age. Here is the gold ; all this I

All this I give you. Let me be your servant :
Though I look old, yet I am ftrong and lusty[1] ;
For in my youth I never did apply
Hot and rebellious[2] liquors in my blood ;
Nor did not with unbashful[3] forehead woo
The means of weakness and debility[4] :
Therefore my age is as a lustry winter,
Forsty, but kindly[5] ; let me go with you ;
I'll do the service of a younger man
In all your business and necessities.

Orlando. O good old man, how well in thee appears
The constant service of the antique world,
When service sweat for duty, not for meed
Thou art not for the fashion of these times,
Where none will sweat but for promotion,
And having that, do choke their service up
Even with the having ; 'tis not so with thee
But, poor old man, thou prunest[6] a rotten tree,
That cannot so much as blossom yield
In lieu of[7] all thy pains and husbandry [8]
But come by ways ; we'll go along together ;
And ere we have thy youthful wages spent,
We'll light upon[9] some settled low content.[10]

Adam. Master, go on, and I will follow thee,
To the last gasp [11] with truth[12] and loyalty,
From seventeen years till now almost fourscore
Here lived I, but now live here no more.
At seventeen years many their fortunes seek ;
But at fourscore it is too late a week :
Yet fortune cannot recompense[13] me better.
Than to die well, and not my master's debtor *Exeunt*

---

1. *Lusty*—vigorous. 2. *Rebellious*—overthrowing reason. 3. *Unbashful*—shameless. 4. *The means of weakness and debility*—a life of dissipation. 5. *Kindly*--in accordance with nature. 6. *Prunest*—trim. 7. *In lieu of*—in return for. 8. *Husbandry*—careful rearing. 9. *Light upon*—find. 10. *Settled low content*—a life of humble contentment. 11. *Gasp*—breath. 12. *Truth*—sincerity. 13. *Recompense*—reward.

offer you. Let me be your servant. Though I look old, I am strong ard vigcrous, for when I was young, I never indulged in excess, nor lived a dissolute life which enfeebles a man. Therefore my old age is like winter, full of strength, though marked by decay, yet endowed with natural abilities. Let me go with you. You will have from me the service of a younger man in your needs.

Orlando. O good old man, you set the example of loyalty which marked the servants of the past age, when service was inspired by a sense of duty, and not by a mercenary motive. You do not follow the custom of these days, when none will work except with a view to a pecuniary reward, and when he has his reward, he thinks no more of his master. You ase different. But, poor old man, you bestow your care on one from whom you can expect no return for all your devotion and service. But come along; we shall go together. And before we have exhausted all the money you saved in your youth, we shall be able to find some humble means of support.

Adam. Master, go on, and I shall follow you to my last breath, with true devotion From seventeen years till now I am almost eighty, I lived here, but I am leaving the place for ever. At seventeen years many begin their life, but at eighty it is too late in the day. Yet the best thing that can happen to me is to die in your service, discharging my debt to my master. [*Exeunt.*

SCENE IV. *The forest of Arden.*

Enter ROSALIND *in boy's clothes*, CELIA *dress like a shapherdress, and* TOUCHSTONE.

Rosalind. O Jupiter, how weary are my spirits !

Touchstone. I care not for my spirits, if my legs were not weary.

Rosalind. I could find in my heart to disgrace my man's apparel, and to cry like a woman ; but I must comfort the weaker vessel,[1] as doublet and hose[2] ought to show itself courageous to petticoat ; therefore, courage, good Aliena.

Celia. I pray you, bear with me[3] ; I cannot go no further.

Touchstone. For my part, had rather bear with you than bear you : yet I should bear no cross[4] if I did bear you ; for I think you have no money in your purse.

Rosalind. Well, this is the forest of Arden.

Touchstone. Ay, now am I in Arden ; the more fool I ; when I was at home, I was in a better place : but travellers must be content.

Rosalind. Ay, be so, good Touchstone. Look you, who comes here ;
A young man and an old in solemn talk.

Enter CORIN *and* SILVIUS.

Corin. That is the way[5] to make her scorn you still.

Silvius. O Corin, that thou know'st how I do love her !

Corin. I partly guess ; for I have loved ere now.

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1. *Weaker vessel*—woman. 2. *Doublet and hose*—jacket and treaches. 3. *Bear with me*—have patience with me. 4. *Cross*--a coin marked with the sign of cross. 5. *That is the way*—your behaviour is to.

SCENE IV. *The forest of Arden.*

Enter ROSALIND *in boy's clothes,* CELIA *drest like a shepherdess and* TOUCHSTONE.

Rosalind O Jupiter, how faint I am in spirit with the toil of the journey !

Touchstone. I do not bother about my spirits, so long as my legs can carry me.

Rosalind. I feel like doing discredit to the man's clothes that I wear, and crying like a woman. But it is my duty to comfort the weaker one, as one wearing doublet and hose (man's dress) should put on a brave air to one wearing a petticoat. Therefore, be of comfort, Aliena.

Celia. Do please bear with me (have patience with me). I can go no farther.

Touchstone. As for myself, I would rather bear with you than bear you. Yet if I were to bear you, I would bear no cross (it would be no trouble to me), for I think you have no monep (cross) in your purse.

Rosalind. Well, this is the forest of Arden.

Touchstone. Yes, now I am in Arden and the greater fool I am in coming all the way here. When I was at home, I was in a better place. But travellers must make the best of a bad job.

Rosalind. Yes, Touchstone, that's a good idea. Look two men are coming, a young man and an old man in serious conversation.

Enter CORIN *and* SILVIUS.

Corin. If you behave like this, you will make her more contemptuous towards you.

Silvius. O corin, I wish you knew how I love her.

Corin. I can partly guess, for I once loved.

Silvius. No, Corin, being old, thou canst not guess.
Though in thy youth thou wast as true a lover
As ever sigh'd upon a midnight pillow[1] :
But if thy love were ever like to mine,—
As sure I think did never man love so,—
How many actions most ridiculous
Hast thou been drawn to by thy fantasy[2] ?

Corin. Into thousand that I have forgotten.

Silvius. O, thou didst than ne'er love so heartily [13]
If thou remember'st not the slightest folly
That ever love did make thee run into.
Thou hast not loved :
Or if thou hast not sat as I do now,
Wearying[4] thy hearer in thy mistress' praise,
Thou hast not loved :
Or if thou hast not broke[5] from company
Abruptly,[6] as my passion now makes me.
Thou hast not loved. O Phebe, Phebe, Phebe ! [*Exit.*

Ros. Also, poor shepherd ! searching[7] of thy wound,
I have hard adventure[8] found mine own.

Touchstone. And I mine. I remember, when I was in love I broke my sword upon a stone, and did him take that[9] for coming a night [10] to Jane Smile ; and I remember the kissing of her batlet,[11] and the cow's dugs that her pretty chopped[12] hands had milked ; and I remember the wooing of a peascod instead of her, from whom I took two cods, and giving her them again, said with weeping tears, "Wear these for my sake." We that are true lovers run into strange capers[13] but as all is mortal in nature, so is all nature in love mortal in folly.[14]

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1. *Upon a midnight pillow*—keeping awake late at night. 2. *Fantasy*—love. 3. *Heartily*—sincerely. 4. *Wearying*—exhausting. 5. *Brǒke*—parted. 6. *Abruptly*—suddenly. 7. *Searching of*—probing into. 8. *Hard adventure*—bad luck. 9. *Take that*—take that as punishment. 10. *A-night*—at night. 11. *Batlet*—little bat or stick. 12. *Chopped*—cracked. 13. *Strange capers*—fantastic behaviour. 14. *Mortal in folly*—boundless in folly.

Silvius. No, Corin, being old you cannot guess, though when young you might have been a lover, that had kept awake and sighed away the night. If your love were like mine,—but I am sure man never loved so—how many follies have you been landed on by your love?

Corin. Into a thousand that I have forgotten.

Silvius. You did not love as deeply as I do. If you do not remember any of the follies that love led you into, you have not loved. Or if you have not sat as I am sitting now, exhausting the patience of my hearer with the praises of my mistress, you have not loved. Or if you have not run away from company auddenly, as now my love makes me do, you have not loved. O Phebe, Phebe, Phebe!

[*Exit.*

Ros. Alas, poor shepherd, examining you love, I realise how wretched I am in respect of my love.

Touchstone. I also am remined of my love. I remember, when I was in love, I broke my sword upon a stone (as my rival in love), and that was the consequence of his coming to court Jane Smile at night. I remember I kissed her batlet, and the cow's dugs that her pretty and cracked hands had milked. I remember I courted a peascod instead of her, from whom I took two cods, and giving her them back, said with tears, "Wear these for my sake." We who are true lovers, make fools of ourselves. But as all is mortal in nature, so is all nature in love extravagant in folly.

Rosalind. Thou speakest wiser than thou art ware[1] of

Touchstone. Nay, I shall ne'er be ware of mine own till I break my shins against it.[2]

Rosalind. Jove, Jove ! this shephered I's passion
Is much upon my fashion.

Touch. And mine ; but it grows something stale[3] with me.

Celia. I pray you, one of you question[4] yond man.
If he for gold will give us any food :
I faint[5] almost to death.

Touchstone. Holla, you clown !

Rosalind. Peace, fool : he's not thy kinsman.[6]

Corin. Who calls ?

Touch. Your betters,[7] sir.

Corin. Else are they wretched.

Rosalind. Peace, I say, Good even to you, friend.

Corin. And to you, gentle sir, and to you all.

Rosalind. I prithee, sheperd. if that love or good
Can in the desert[8] place buy entertainment.[9]
Bring us where we may rest ourselves and feed :
Here's a young mind with travel much oppress'd[10]
And faints for succour.[11]

Corin. Fair sir, I pity her,
And wish for her sake more than for mine own,
My fortunes were more able to relieve her ;
But I am shepherd to another man.
And do not shear the fleeces[12] that I graze ;
My master is of churlish[13] disposition,
And little recks [14] to find the way to heaven

---

1. *Ware*—aware. 2. *Break my shins against it*—learn wisdom by sad experience. 3. *Stale*—tiresome. 4. *Question*—ask. 5. *Faint*—am tired. 6. *Kinsman*—relative. 7. *Betters*—men of supperior rank or birth. 8. *Desert*—uninhabited. 9. *Entertainment*—provision 10. *Oppress'd*—worn out. 11. *Succour*—assistance. 12. *Fleeces*—sheep. 13. *Churlish*—rude and closed fisted. 14. *Recks*—cares.

Rosalind. You speak more wisely than you are aware of.

Touchstone. No, I shall not be aware of my own wit until come to grief over it.

Rosalind. Jove, Jove ! this shepherd's love resembles greatly my own passion.

Touchstone. It resembles mine too. But I am getting somewhat fed up with it.

Celia. Do please ask one of the men younder, whether he is prepared to give us food for money. I am almost tired to death.

Touchstone. Ho, yon clown !

Rosalind. Silence, fool ; he is not one of your kind.

Corin. Who calls ?

Touchstone. Those who are superior to you, sir.

Corin. Otherwise they must be in a wretched condition.

Rosalid. Shut up, I say. Good evening to you, friend.

Corin. And to you, gentle sir ; and to you all,

Rosalind. May I inquire, shepherd, if for love or money we can get food in this forest ? Conduct us where we may rest and have something to eat. Here is a young maiden who is fatigued by the journey, and needs immediate help.

Corin. Gentle sir, I feel for her, and wish that I was in a position to give her relief, but I am too poor to do anything. I am a shepherd to another man, and not the owner of the sheep that I graze. My master is of a rude and miserly disposition, and will never care to show

By doing deeds of hospitality ;
Besides, his cote,[1] his flocks and bounds of feed[2]
Are now on sale, and our sheepcote now,
By reason of his absence, there is nothing
That you will feed on ; but what is, come see,
And in my voice most welcome shall you be.

Ros. What is he that shall buy his flock and pasture ?

Cor. That young swain that you saw[4] here but erewhile.[5]
That little cares for buying anything.

Rosalind. I pray thee, if it stand with honesty,
Buy thou the pasture and the flock.
And thou shalt have to pay for it of us.

Celia. And we will mend[7] thy wages. I like this place.
And willingly could waste[8] my time in it.

Corin. Assuredly the thing is to be sold ;
Go with me : if you like, upon report,
The soil, the profit and this kind of life.
I will you very faithful feeder[9] be,
And buy it with your gold right suddenly. [*Exeunt.*

SCENE V. *Another part of the forest*

Enter AMIENS, JAQUES, *and other*

Song,

Amiens. Under the green wood tree
Who loves to lie with me,
And turn[10] his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither :
Here shall he see
No enemy
But winter and rough weather.

---

1. *Cote*—shepherd's hut. 2. *Bounds of feed*—limits of pasturage. 3. *In my voice*—so far as I am concerned. 4. *Swain*—rustic. 5. *Erewhile*—a short time ago. 6. *Stand with*—be consistent with. 7. *Mend*—better. 8. *Waste*—spend. 9. *Feeder*—shepherd. 10. *Turn*—adapt.

hospitality to any that he may earn the blessing of God Further, his cottage, his sheep and his pasture ground are now on sale. As he is absent, there is no provision left as the cottage—nothing that I can offer you as food. But I welcome you all the same to make the best of what is there.

Rosalind. Who is the fellow that is going to buy his flock and pasture ?

Corin. That young shepherd whom you saw here a moment ago, but who is little interested in buying anything.

Rosalind. I pray you, if it be not unfair, buy the cottage, the pasture and the flock and I will provide the means.

Celia. And we shall give you better wages, I like the place and shall be glad to live here.

Corin. Certainly it is to be sold. Come with me. If on hearing all the details from me you like the place, and the profit that is to be made out of the bargain and the shepherd's life. I shall be your faithful shepherd, and buy it straight away with your money.

SCENE V. *Another part of the forest.*

Enter AMIENS, JAQUES *ond others.*

Song.

Amiens. Let him who would like to live with me a woodland life, singing merrily in response to the song of the bird, come here. Here there is no enemy but winter and rough weather.

Jaques. More, more, I prithee. more.

Amiens. It will make you melancholy. Monsieur Jaques.

Jaques. I think it. More, I prithee, more. I can suck[1] melancholy out of a song, as I weasel sucks eggs. More, I prithee, more.

Amiens. My voice is ragged[2]: I know I cannot please you.

Jaques I do not desire you to please me ; I do not desire you to sing. Come, more ; another stanzo[3] : call you'em stanzos ?

Amiens. What you will, Monsieur Jaques.

Jaques. Nay I care not for their names ; they owe me nothing. Will you sing ?

Amiens. More at your request than to please myself.

Jaques. Well then, if ever I thank any man. I'll thank you : but that[4] they call compliment is tike the encounter of two dog-apes[5] ; und when a man thanks me heartily; methinks I have given him a penny, and he renders me the beggarly thanks[6]. Come, sing ; and you that will not, hold you tongues.

Amiens. Well, I'll end the song,—Sirs, cover[7] the while ; the duke will drink under this tree.—He hath been all this day to look you[8]

Jaques. And I have been all this day to avoid him. He is to disputable[9] for my company ; I think of as many matters[10] as he, but I give heaven thanks, and make no boast of them. Come, warble[11] come.

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1. Suck—imbibe 2. *Ragged*—broken ; hoarse. 3. *Stanzo*—stanza. 4. *That*—that which. 5. *Dog-apes*—dog-faced baboons. 6. *Beggarly thanks*—thanks returned by a beggar. 7. *Cover*—lay the table. 8. *Look you*—look for you. 9. *Disputable*—fond of arguing. 10. *Matters*—subjects of interest. 11. *Warble*—sing.

Jaques. Let me have more of the song please.

Amiens. It will make you sad, Monsieur Jaques.

Jaques. I shall be grateful to the song if it can make me sad. More and more, please. I can extract sadness out of a song, as a weasel sucks eggs. More and more please.

Amiens. My voice is harsh. I am sure I can give you no pleasure.

Jaques. I do not want you to please me. I want you to sing. Come, give me another stanza. Do you call them stanzas or stanzos ?

Amiens, As you please Monsieur.

Jaques. I am not a tickler for names. They have no debt to me. Will you sing ?

Amiens. More to comply with your request than to please myself.

Jaques. I assure you, if ever I thank any man, I shall thank you. What they call compliment is like the meeting of two apes ; and when a man thanks me profusely, it seems to me that I have given him a penny, and he returns thanks for it as a beggar will do. Sing, and let those who will not hold their tongue.

Amiens. All right, I shall end the song. Gentlemen, spread the cloth in the meanwhile. The duke will drink under this tree. He has been looking for you all the day.

Jaques. I have been keeping out of his way all the day. I cannot stand him because he is too prone to argue. I ponder on as many things as he does, but I do note parade them. Come on ; sing.

Song

Who doth ambition shun. [*All together here.*
And loves to live i' the sun,
Seeking the food he eats,
And pleased with what he gets,
Come hither, come hither, come hither :
Here shall he see
No enemy
But winter and rough weather.

Jaques. I'll give you a verse to this note,[1] that I made yesterday in despite of my invention.[2]

Amiens. And I'll sing it.

Jaques. Thus it goes;
If it do come to pass
That anyman turn ass
Leaving his wealth and ease
A stubborn[3] will to please,
Ducdame, ducdame, ducdame :
Here shall he see
Gross[4] fools as he.
And if he will come to me.

Amiens. What's that "ducdame" ?

Jaques. 'Tis a Greek invocation[5] to call fools into a circle.[6] I'll go sleep, If I can ; if I cannot, I'll rail[7] against all the first-born of Egypt.

Amiens. And I's go seek the duke ; his banquet'[8] is prepared. [*Exeunt severally*

SCENE VI. *Another part of the forest.*

Enter ORLANDO *and* ADAM.

Adam. Dear master, I can go no further : O, I die for food[9] ! Here lie I down, and measure out[10] my grave. Farwell, kind master.

1. *Note* -turn. 2. *Invention*—creative faculty. 3. *Stubborn*—obstinate. 4. *Gross*—absolute. 5. *Invocation*—charm. 6. *Circle*—magic circle. 7. *Rail*—scoff. 8. *Banquet*—dessert. 9. *For food*—for want of food. 10. *Measure out*—cover the space of.

Song.

Let him who has nothing to do with ambition, and who lives an open air life, getting his food by his own labour, and being pleased with what he gets, come here. Here he will find no enemy but winter and rough weather.

Jaques. I shall give you a poem, composed to the same tune, and this poem I made yesterday to spite my creative faculty.

Amiens. And I shall sing it.

Jaques. Thus it runs. If it happens that any man turns a fool, so that he forsakes his wealth and life of comfort, just to satisfy an obstinate whim of his, ducdame, ducdame, let him come here, for here he shall find as egregious fools as himself.

Amiens. What is that ducdame?

Jaques. It is a Greek charm to summon fools into a circle. I shall go and sleep, if I can. If I cannot, I shall cry out against all elder brothers.

Amiens. And I shall go and seek the duke; his dessert is ready. [*Exeunt severally.*

SCENE VI. *Another part of the forest.*

Enter ROLANDO *and* ADAM.

Adam. Dear master, I can go no father. I die for want of food. Here I lay myself down, and here will be my grave. Farewell, kind master.

Orlando. Why; how now, Adam I no greater heart in thee? Live a little; comfort a little; cheer thyself a little. If this uncouth[1] forest yield any thing savage.[2] I will either be food for it, or bring it for food to thee. Thy conceit[3] is nearer death than thy powers.[4] For my sake be comfortable; hold death awhile at the arm's end[5]: I will here be with thee presently[6]; and if I bring thee not something to eat, I will give thee leave[7] to die: but if thou diest before I come, thou art a mocker[8] of my labour. Well said[9]! thou lookest cheerly[10]; and I'll be with thee quickly. Yet thou liest in the bleak[11] air: come, I will bear thee to some shelter; and thou shall not die for lack of a dinner, if there live any thing in this desert. Cheerly, good Adam! [*Exeunt*

SCENE VII. *Another part of the forest.*

A table set out. Enter DUKE SENIOR, AMIENS, *and others.*

Duke senior. I think he be transform'd[12] into a beast; For I can no where find him like a man.

First Lord. My lord, he is but even now gone hence: Here was he merry, hearing of a song.

Duke senior. If he, compact of jars,[13] grow musical, We shall have shortly discord[14] in the spheres. Go, seek him: tell him I would speak with him.

First Lord. He saves me labour by his own approach.

1. *Uncouth*—unknown. 2. *Thing savage*—wild animal 3. *Conceit*—imagination. 4. *Powers*—powers of endurance. 5. *At the arm's end*—at a distance. 6. *Presently*—at once. 7. *Leave*—permission. 8. *Mocker*—scorner. 9. *Well said*—well done. 10. *Cheerly*—cheerfully. 11. *Bleak*—cold. 12. *Transformed*—changed. 13. *Compact of jars*—made of all discordant elements. 14. *Discord*—disharmony.

Orlando How is it, Adam! Have you no greater courage? Pull yourself together; be of comfort. If this savage forest offer any things wild, I will either be food for its or bring it as food for you. You imagine that you are nearer death than your power to withstand it. For my sake, cheer up; keep death off for a while. I will return at once, and if I do not bring something for you to eat, I shall give you permission to die. But if you die before I return, you will mock my labour. Well done! you look cheerful now, and I will rejoin you at once. you are lying in the chilly air: let me remove you to some place of shelter. I will not let you die for want of food, if any living thing can be had in this forest. Cheer up, good Adam! [*Exeunt.*

SCENE VII. *Another part of the forest.*

A table set out. Enter DUKE Senior, AMIENS, *and others.*

Duke senior. I think he has been changed into a beast, for I can nowhere find him in the shape of a man.

First Lord. My lord, he left the place just a minute ago. Here he was merry, hearing a song.

Duke senior. If he who is all discord, develops a taste for music, than shortly all music of the spheres will cease. Go, find him out. Tell him that I want to have a talk with him.

First Lord. He saves my trouble. Here he is himself coming.

Enter **JAQUES.**

Duke, s. Why, how, now monsieur! what a life is this,
That your poor friends must woo[1] you your company!
What, you look merrily!
Jaques. A fool, a fool! I met a fool i' the forest,
A motley fool;—a miserable world!—
As I do live by food, I met a fool;
Who laid him down and bask'd him in the sun,
And rail'd on[2] Lady Fortune in good terms,[3]
In good set terms, and yet a motley fool.
"Good morrow, fool" quoth I. "No, sir" quoth he,
"Call me not fool till heaven hath sent me fortune:"
And then the drew a dial[4] from this poke,[5]
And looking on it with lack lustre[6] eye.
Says very wisely. "It is ten o'clock:
Thus we may see," quoth he, "how the world wags[7]
'Tis but an hour ago since it was nine,
And after one hour more 't will be eleven;
And so, from hour, to hour we ripe[8] and ripe,
And then from hour to hour, we rot[9] and rot;
And thereby hangs a tale[10]" when I did hear
The motley fool thus moral[11] on the time,
My lungs he began to crow like chanticleer, [12]
That fools should be so deep contemplative[13]:
And I did laugh sans intermission[14]
An hour by his dial. O noble fool!
A worthy fool! Motley's[15] the only wear[16]

Duke senior. What fool is this?

Jaques. O worthy fool! One that hath been a courtier;

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1. *Woo*—court. 2. *Railed on*—cursed. 3. *In good terms*—heartily. 4. *Dial*—watch. 5. *Poke*—pocket. 6. *Lack-lustre*—pale. 7. *Wags*—moves. 8. *Ripe*—ripen. 9. *Rot*—decay. 10. *Tale*—moral lesson. 11. *Moral*—moralize. 12. *Chanticleer*—cock. 13. *Deep-contemplative*—given to profound thinking. 14. *Sans intermission*—without pause. 15. *Motley*—the parti-coloured garment worn by a professional fool. 16. *Wear*—garment worth wearing.

Enter JAQUES

Duke senior. What is the matter with you, monsieur? How trying it is that your friends must run after you as you have made yourself so scarce now! What you have a jovial look!

Jaques. A fool, a fool! I met a fool in the forest, a veritable fool in his professional garment. I must be a miserable world. As sure as I live, I met a fool, who laid himself down and warmed himself in the sun, and cursed Lady Fortune in set phrases. Yet he is a professional fool. "Good morning, fool," said I. He said, "Please do not call me a fool until God has sent me fortune." Then he drew a dial from his pocket, and looking on it with pale, haggard eyes, said very gravely, "It is ten o'clock. Thus we may see how the world moves on. It is an hour ago when it was nine, and an hour hence it will be eleven; and so from hour to hour we advance in age and decay—and that is the whole meaning of life."

When I heard the professional fool moralize on the time, I was tickled to laughter. I wonder that fools should be so given to contemplation. I laughed without a pause for an hour by his dial. O noble fool! O worthy fool! The partly-coloured garment of a fool is all that matters.

Duke senior. What kind of fool is this fellow?

Jaques. O worthy fool! One who has some experience

And says, if ladies be but young and fair,
They have the gift to know it : and in his brain
Which is as dry[1] as the remainder[2] biscuit
After a voyage, he hath strange places[3] cramm'd[4]
With observation, the which he vents[5]
In mangled forms[6]. O that I were a fool !
I am ambitious for a motley coat.

Dukes. Thou shall have one.

Jaques. It is my only suit[7]
Provided that you weed[8] your better judgments
Of all opinion that grows rank[9] in them
That I am wise, I must have liberty
Withal[10] as large a charter[11] as the wind,
To blow on[12] whom I please : for so fools have :
And they that are most galled[13] with my folly,
They most must laugh. And why, sir must they so ?
The "why" is plain as woy to parish church :
He that a fool doth very wisely hit[14]
Doth very foolish' although he smart.[15]
Not to seem senseless of[16] the bob[17] ; if not
The wire man's folly is anatomized[18]
Even by the squandering glances[19] of the fool.
Invest[20] me in my motley ; give me leave
To speak my mind, and I will through and through
Cleanse the foul body of the infected[21] world,
If they will patiently receive my medicine

Duke s. Fie on these ! I can tell what thou wouldst do.

Jaques. What, for a counter,[22] would I do but good ?

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1. *Dry*—stupid. 2. *Remainder*—remaining. 3. *Strange places*—corners. 4. *Cramm'd*—stocked. 5. *Vents*—express. 6. *Mangled forms*—multilated expressions. 7. *Suit*—petition. 8. *Weed*—clear. 9. *Rank*—wild. 10. *Withal*—as well. 11. *Charter*—freedom. 12. *Blown on*—satirize. 13. *Galled*—annoyed. 14. *Hit*—satirize. 15. *Smart*—feel hurt. 16. *Senseless of*—insensible to. 17. *Bob*—jibe. 18. *Anatomized*—dissected. 19. *Squandering glances*—random shots. 2. *Invest*—array. 21. *Infected*—tainted. 22. *Counter*—a metal disc used in counting.

of court. He says that if ladies are young and fair; they cannot help knowing this precious fact. His brain which is stupid, and therefore is dry as a biscuit left over at the end of a voyage, is stocked with observations, which he expresses in mutilated forms of speech. I wish I were a fool! I aspire after a motley coat.

Duke senior. You shall have one.

Jaques. It is the only petition that I make. But you must disabuse your mind of the notion that I am wise. Further I must have unrestricted freedom to find fault with anybody I please. Fools have such freedom. And those who are most annoyed by my satirical wit, must laugh. You may ask, why should they laugh? The reason is as plain as the way to the parish church. He whom the fool very cleverly satirizes, acts very foolishly, although he feels the sting, not to seem indifferent to the carping remark. If he does not pretend to take no notice of the fool's comment, he exposes himself to the censure, lies at the mercy of the fool Let me wear the motley; give me permission to speak what I think freely, and I will reform the corrupt world, provide it submits to be doctored by myself.

Duke senior. You ought to be ashamed. I know what you will do.

Jaques. I am ready to bet that I cannot do anything but good.

Duke s. Most mischievous foul sin, in chiding sin :
For thou thyself hast been a libertine.[1]
And all the embossed[2] sores and headed[3] evils.
That thou with license of free foot[4] hast caught,
Wouldst thou disgorge[5] into the general world

Jaques. Why, who cries out on[6] pride,
That can therein tax[7] any private party[8] ?
Doth it not flow as hugely as the sea,
Till that the weary very means do ebb[9] ?
What woman in the city do I name.
When that I say the city woman[10] bears
The coat of princes on unworthy shoulders ?
Who can come in and say that I mean her,
When such a one as she, such is her neighbour ?
Or what is he of basest function.[11]
That says his bravery[12] is not on my coat,
Thinking that I mean him, but therein, suits[13]
His folly[14] to the mettle[15] of my speech ?
There then ; who then ? what then ? Let me see wherein
My tongue hath wrong'd him ; if it do him right,
Then he hath wrong'd himself ; if he be free,
Why then my taxing[16] like a wild-goose flies,
Inclaim'd of[17] any man. But who comes here ?

Enter ORLANDO *with his sword drawn.*

Orl. Forbear,[18] and eat no more !

Japues. Why, I have ate none yet.

Orlando. Nor shalt not, till necessity be served.

Jaques. Of what kind should this cock[19] come of ?

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1. *Libertine*—licentious fellow. 2. *Embossed*—swollen. 3. *Headed*—grown to a head. 4. *License of free foot*—life of dissipation. 5. *Disgorge*—pour forth. 6. *Cries out on*—censures. 7. *Tax*—blame. 8. *Private party*—particular individual. 9. *Do ebb*—are exhausted. 10. *City woman*—a citizen's wife. 11. *Function*—occupation. 12. *Bravery*—fine clothes. 13. *Suits*—fits. 14. *Folly*—extravagance. 15. *Mettle*—purport. 16. *Taxing*—censure. 17. *Of*—by. 18. *Forbear*—stop. 19. *Cock*—bully.

Duke senior. It is the worst sin to rebuke sin. For you yourself have been a dissolute fellow, and you would simply infect the world with all the rankest follies and vices you had picked up in the course of your journey through life.

Jaques. Why is it that when any one denounces pride he does not blame any private individual ? Is not pride almost a universal vice ? And is it not the cause of the ruin of many ? I do not mean any particular woman in the city when I say that the luxury of any ordinary citizen's wife runs to the length that is befitting a prince. Who can come in and say that I mean her when my remark may apply to her as well as to her neighbour ? And if some low-class fellow comes and says that his fine clothes are not provided by my money, and, therefore, are none of my business, supposing that I have him in mind, then it follows that the cap fits him. That is my point ; let me see what follows. Let me see how my remark may have injured him ; if it applies to him, then I am not to blame. If he has no such vice as my censure aims at, then he is left untouched by my censure. But who comes here ?

Enter ORLANDO *with his sword drawn.*

Orlando. Stop, and eat no more.

Jaques. Well, I have eaten nothing yet.

Orlando. Nor shall you eat anything, until a greater necessity than yours is satisfied.

Jaques. What kind of a bully is this ?

Duke s. Art thou thus bolden'd[1] man, by the distress.
Or else a rude despiser of good manners.
That in civility[2] thou seem'st so empty ?
Orl. You touch'd[3] my vein[4] at fiart ; the thorny point[5].
Of bare[6] distress hath ta'en from me the show
Of smooth civility : yet am I inland bred[7].
And know some nurture.[8] But forbear, I say ;
He dies that touches any of this fruit.
Till I and my affairs are answered.
Jaques. An[9] you will not be answered with reason, I must die.
Duke s. What would you have ? Your gentleness sholl force.
More than your force move us to gentleness.
Orlando. I almost die for food ; and let me have it.
Duke s. Sit down and feed, and welcome to our table.
Orl. Speak you so gently ? Parden me, I pray you :
I thought that all things had been savage here ;
And therefore put I on the countenance
Of stern commandment.[10] But whate'er you are,
That in this desert inaccessible[11]
Under the shade of melancholy[12] boughs,
Lose and neglect the creeping[13] hours of time :
If ever you have look'd on better days.
If ever been where bells have knoll'd[14] to church,
If ever sat at any good man's feast,
If ever from your eyelids wiped at tear.

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1. *Bolden'd*—emboldened. 2. *Civility*—politeness. 3. *Touch'd*—hinted. 4. *Vein*—mood. 5. *Thorny point*—acuteness. 6. *Bare*—sheer. 7. *Inland bred*—brought up at a centre of civilization. 8. *Nurture*—training. 9. *An*—if. 10. *Countenance of stern commandment*—an air of threat, demanding that my need must be satisfied. 11. *Inaccessible*—out of the way. 12. *Melancholy*—gloomy. 13. *Creeping*—slow-moving. 14. *Knoll'd*—rung.

Duke senior. Are you rendered desperate, man, by your distress? Or do you habitually despise politeness that you seem to be so lacking in it?

Orlando. You first hit upon the truth about my state. Acute distress has robbed me of my capacity for politeness. Yet I have been brought up where civilization flourishes and have had some education. But stop, I say. He dies that touches any of this fruit, till my need is satisfied first.

Jaques. As you are not prepared to listen to reason, I must die.

Duke senior. What do you want? If you are gentle, you will get more from us than by force which cannot make us yield.

Orlando. I almost die for want of food, and let me have food.

Duke senior. Sit down and eat, and I welcome you to our table.

Orlando. Do you speak so gently? Forgive my rudeness. I thought that all creatures here were savage; and, therefore, I assumed rude and insolent manners, and threatened to have by force what I needed. But what kind of men may you be, who in this out of the way and secluded forest, under the shade of dark and somber trees pass the lazy hours of the day? If you ever have seen better days; if you ever have been where you have heard the church-bells; if you ever have sat at any good man's feast; if ever you have shed tears of sympathy and know

And know what'tis to pity and be pitied,—
Let gentleness my strong enforcement[1] be :
In the which hope I blush, and hide my sword.

Duke s. True is that we have seen better days.[2]
And have with holy bell been knoll'd[3] to church,
And sat at good men's feasts, and wiped our eyes
Of drops that sacred pity hath engender'd[4] :
And therefore sit you down in gentleness,
And take upon command[5] what help we have,
That to your wanting may be minister'd,[6]

Orlando. Then but forbear your food a little while,
Whiles, like a doe, I go to find my fawn,
And give it food. There is an old poor man,
Who after me hath many a weary step
Limp'd[7] in pure love : till he be first sufficed,
Oppress'd with two weak evils, age and hunger,
I will not touch a bit.

Duke senior. Go find him out,
And we will nothing waste[8] till you return.

Orlando. I think ye ; and be bless'd for your good comfort ! [*Exit.*

Duke senior. Thou seest we are not all alone unhappy :
This wide and universal theatre
Presentsmore woeful pageants[9] than the scene
Wherein we play in.

Jaques. All the world's a stage
And all the men and women merely players :
They have their exits[10] and their entrances ;
And one man in his time plays many parts,
His acts being seven ages. At first the infant,

---

1. *Enforcement*—prevailing force. 2. *Better days*—days of prosperity. 3. *Knoll'd*—summoned. 4. *Engender'd*—produced· 5. *Take upon command*—accept at your pleasure. 6. *Ministered*—supplied. 7. *Limp'd*—walked with feeble steps.. 8. *Waste*—consume. 9. *Pageants*—spectacles. 10. *Exits*—departures.

what it is to pity, and to be pitied, let me appeal to you by my gentleness, for I am ashamed of my violence and put away my sword.

Duke senior. It is true that we have seen better days and have been summoned to church by holy bells, and have sat at good men's feasts, and shed tears of sympathy that pity had called forth. Therefore sit down gently, and all that we have, we offer to you for the satisfaction of your need.

Orlando. Then abstain from your food a little while, as like a doe, I go to find my fawn and give it food. There is an old man who has accompained me with feeble and weary steps a long way from home out of devotion to me. I myself will not eat until his need is satisfied first, as he is faint with age and hunger.

Duke senior. Go and find him out ; we shall consume nothing until you return.

Orlando. I thank you. May you be blessed for the comfort that you give me.

Duke senior. You see we are not the only people who are unhappy. The world is a theatre that presents more sad spectacles than the scene in which we are playing our parts.

Jaques. All the world is a stage. And all men and women are merely players. They enter the stage, and they go off it again. And one man in one's lifetime plays many parts, his acts being seven ages. At first he plays

Mewling[1] and puking[2] in the nurse's arms.
Then the whining[3] schoolboy, with his satchel[4]
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing, like furnaced with a woeful ballad
Made to[5] his mistress' eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous[6] in honour, sudden and quick in quarrel,
Seeking the bubble[7] reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined.[8]
With eyes severe[9] and beard of formal cut,[10]
Full of wise saws[11] and modern[12] instances[13]
And so he plays his part. The sixth age shifts[14]
Into the lean and slipper'd pantaloon,[15]
With spectacles on nose and pouch[16] on side :
His youthful hose, well saved, a world too wide[17]
For his shrunk[18] shank[19] ; and his big manly voice,
Turning again toward childish treble,[20] pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,[21]
Sans[22] teeth, sans eyes, sans taste, sans every thing.

Re-enter ORLANDO *with* ADAM.

Duke s. Welcome. Set down your venerable burden.[23]
And let him feed.

Orl. I thank you most for him.

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1. *Mewling*—crying. 2. *Puking*—throwing out milk. 3. *Whining*—complaining. 4. *Satchel*—bag. 5. *Made to*—made in honour of. 6. *Jealous*—sensitive. 7. *Bubble*—unsubstantial. 8. *Lined*—fattened. 9. *Severe*—stern in expression. 10. *Of formal cut*—trimmed to a nicety. 11. *Saws*—maxims. 11. *Modern*—common-place. 13. *Instances*—illustrations. 14. *Shifts*—changes. 15. *Pantaloon*—dotard. 16. *Pouch*—pocket. 17. *A world too wide*—much too wide. 18. *Shrunk*—withered. 19. *Shank*—leg. 20. *Treble*—shrill voice. 21 *Oblivion*—forgetfulness. 22. *Sans*—without. 23. *Venerable burden*—the old man who is entitled to all respect.

the part of the infant, crying and throwing out milk in the nurse's arms. Then he plays the part of the schoolboy, who carrying his bag, is least willing to go to school, and with his bright morning face he trudges on at a snail's pace. And then comes the lover. He sighs like a furnace and writes a pathetic verse, addressing his mistress. Then comes the soldier. He is stocked with all violent and outrageous oaths; wears a formidable beard; is sensitive on the point of honour and quick and hasty in quarrel, and ready to sacrifice his life at the mouth of the cannon for the sake of unsubstantial glory. And then the judge, well-fed and sleek, with his protruding belly, with his severe eyes, and well-trimmed beard, full of wise maxims and commonplace observations, plays his part on the stage of the world. The sixth age transforms one into a feeble dotard in slippers, with glasses on the nose and pocket on the side; now he makes use of his youthful hose, too wide for his shrunk legs, and his mannish voice turns again into the shrill tone of a child, and all that it is capable of is a squeaking whisper and mumble. The last scene that terminates the life of man, so varied by incidents, is second childhood and sheer forgetfulness—without teeth, without eyes, without taste, without everything.

Re-enter ORLANDO *with* ADAM

Duke senior. Welcome. Deposit the old man whom you are carrying with such tender care, and who deserves all our respect, and let him eat.

Orlando. I thank you most heartily on his behalf.

Adam So had you need :
I scarce can speak to thank you for myself.

Duke senior. Welcome ; fall to[1] ; I will not trouble you
As yet, to question[2] you about your fortunes.
Give us some music ; and, good cousin, sing.

Song.

Amiens. Blow, blow, thou winter wind,
Thou are not so unkind[3]
As man's ingratitude ;
Thy tooth[4] is not so keen,
Because thou art not seen,
Although thy breath[5] be rude.
Heigh-ho ! sing, heigh-ho ! into the green holly[6] :
Most friendship is feigning[7] most loving mere folly ;
Then, heigh-ho, the holly !
This life is most jolly.
Freeze, freeze thou bitter sky,
That dost not bite so nigh
As benefits forgot :
Though thou the waters warp,[8]
Thy sting is not so sharp
As friend remember'd not.
Heign-ho ! sing, heigh-ho ! &c.

Duke s. If that you were the good Sir Roland's son,—
As you have whisper'd faithfully[9] you were,
And as mine eye doth his effigies[10] witness
Most truly limn'd[11] and living[12] in your face,—
Be truly welcome hither ; I am the duke
That loved your father : the residue[13] of your fortune,
Go to my cave and tell me. Goodold man,

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1. *Fall to*—start eating. 2. *Question*—ask. 3. *Unkind*—unnatural. 4. *Tooth*—bite. 5. *Breath*—touch. 6. *Holly*—emblem of mirth. 7. *Feighning*—hypocrisy. 8. *Warp*—crisp and ripple. 9. *Faitfully*—truly. 10. *Effigies*—likeness. 11. *Limn'd*—portrayed. 12. *Livifig*—life-like. 13. *Residue*—remainder.

Adam. So you needed to thank them on my behalf, for I am out of breath.

Duke senior. You are welcome, Start eating. It is no time to trouble you with questions about your personal state. Give us some music ; and, good cousin, sing.

Song.

Amiens. Blow, blow winter wind. You are not so unkind as ingratitude shown by man. You do not bite so sharp as ingratitude, because, you are not seen, although your chilly breath makes us shiver. Let us welcome the green holly. Most friendship is hypocrisy, and love is nothing but folly. Welcome to the holly ! The life we are leading, is full of mirth. Let the winter sky freeze, it is not so painful to us as the forgetting of benefits rendered. The water may congeal in frost ; yet the bite of the chill is not so sharp as the indifference of friends.

Duke senior. If you are the good Sir Rowland's son as you have whispered truly to me, and as my eye sees the living image of your father in you, you are sincerely welcome here, I am the duke that loved your father. I am prepared to listen to the rest of your story when you go to my cave. Good old man, you are as much welcome as your

Thou art right welcome as thy master is.
Support him by the arm. Give me your hand.
And let me all your fortunes understand. [*Exeunt.*

ACT III.

SCENE I. *A room in the palace.*

Enter Duke FREDERICK, OLIVER, Lords, *and* Attendants.

Duke F. Not see him since ? Sir. sir, that cannot be :
But were I not the better part made mercy,
I should not seek an absent argument[1]
Of my revenge, thou present. But look to it[2] :
Find out thy brother, wheresoe'er he is ;
Seek him with candle ; bring him dead or living
Within this twelvemonth, or turn[3] thou no more
To seek a living in our territory.
Thy lands, and all things that thou dost call thine
Worth seizure, do we seize into our hands,
Till thou canst quit[4] thee by thy brother's mouth[5]
Of what we think against thee.

Oliver. O, that your highness knew my heart in this !
I never loved my brother in my life.

Duke Fredrick. More villain thou. Well push him out of doors ;
And let my officers of such a nature
Make an extent[6] upon his house and lands ;
Do this expendiently,[7] and turn him going.[8] [*Exeunt.*

SCENE II. *The forest of Arden.*

Enter ORLANDO *with a paper which he hangs on a tree.*

Orl. Hang there, my verse, in witness of my love ;
And thou, thrice crowned queen of night survey

1. *Argument*—object. 2. *Look to it*—mind. 3. *Turn*—return. 4. *Qui* —acquit. 5. *By the brother's mouth*—on the evidence of your brother. 6. *Extent*—a legal seizure. 7. *Expediently*—without any loss of time. 8. *Turn him going*—send him packing.

master. Lend your arm to him. Give me your hand, and we shall soon hear all your story. [*Exeunt.*

ACT III.

SCENE I. *A room in the palace.*

Enter. Duke FREDERICK, OLIVER, Lords, *and* Attendants.

Duke Frederick. You say you have not seen him since the wrestling. It cannot be true. But if I had no more of mercy in me than the desire of revenge, I would have executed my wrath on you who are present, rather than postpone it for one who was absent. But hear in mind—you must find out your brother, wherever he may be; you must search for him minutely; bring him dead or living within a year, or return no more to make your living in my dominion. We confiscate your lands and belongings and they shall remain the property of the state until you can prove your innocence through the mouth of your brother.

Oliver. I wish your lordship knew how I hated my brother.

Duke Frederick. You must be a greater villain for that. Throw him out of doors, and let the officers who are concerned with such matters, seize upon his house and lands. Do it atonce and send him packing. [*Exeunt.*

SCENE II. *The Forest of Arden.*

Enter ORLANDO, *with a paper, which he hangs on a tree.*

Orlando. Let me hang on the tree my verse in evidence of my love. And you, thrice-celebrated queen of night, with your chaste eye, from your pale sphere above

With thy chaste eye, from thy pale sphere above,
Thy huntress' name, that my full life doth sway.
O Rosalind ! these trees shall be my books,
And in their barks my thoughts I'll character ;
That every eye, which in this forest looks;
Shall see thy virtue witness'd every where.
Run, run Orlando ; carve on every tree
The fair, the chaste and unexpressive she. [*Exit.*

Enter CORIN *and* TOUCHSTONE

Corin And how like you this shepherd's life Master Touchstone ?

Tuchstone. Truly, shapherd, in respect of[1] itself it is a good life ; but in respect that it is a shepherd's life, it is naught[2]. In respect that it is solitary, I like it very well ; but in respect that it is private[3], it is a very vile[4] life. Now, respect it is in the fields, it pleaseth me well ; but in respect it is not in the court, it is tedious. As it is a spare[5] life, look you, it fits my humour[6] well, but as there is no more plenty in it, it goes much against my stomach.[7] Hast any philosophy in these, shepherd ?

Corin. No more but that I know the more one sickness, the worse at ease[8] he is ; and that he that wants money, means and content[9] is without three good friends ; that the property[10] of rain is to wet, and fire to burn ; that good pasture[11] makes fat sheep ; and that a great cause of the night is lack[12] of the sun ; that he that hath learned no wit by nature nor art[13] may complain of good breeding[14] or comes of a very dull kindred.[15]

1. *In respect of*—In consideration of. 2. *Naught*—worthless. 3. *Private*—retired. 4. *Vile*—wretched. 5. *Spare*—frugal. 6. *Fits my humour*—appeals to my taste. 7. *Stomach*—inclination. 8. *Worse at ease*—more uncomfortable. 9. *Content*—contentment. 10. *Property*--attribute. 11. *Pasture*—feeding. 12. *Lack*—absence. 13. *Art*—cultere. 14. *Breeding*—education. 15. *Kindred*—stock.

look on the name of your attendant who rules my life. O Rosalind! these trees shall be my books, and on their bark; I shall inscribe my thoughts so that every eye shall see your virtue celebrated everywhere. Orlando, run from tree to tree, and inscribe on every tree the praise of the fair, the chaste and the inexpressible Rosalind. [*Exit.*

Enter CORIN *and* TOUCHSTONE

Corin. How do you like this shepherd's life, master Touchstone?

Touchstone. To speak the truth, shepherd, as far as this life is concerned, it is a good life. But considered as a shepherd's life, it is worthless. As a solitary life, I like it very well; but as a private, retired life, it is wretched. So far as it is an open air life, it please me well, but as it is removed from court, it is dull. As it is a temperate life, it suits my temperament; but as it is a plain and simple life. I cannot like it. Have you any philosophy of life, shepherd?

Corin. All my philosophy is this; the more one is sick, the more one is uncomfortable; he who wants money, means and contentment, is without three friends; the attribute of rain is to wet and the attribute of fire is to burn, good feeling makes sheep healthy and stout: the cause of the night is the absence of the sun; he who is lacking in sense and wisdom which are the gifts of nature, or lacks education, may complain of want of training, or comes of a stupid family.

Touchstone. Such a one is a natural[1] philosopher. Wast ever in court, shepherd ?

Corin. No, truly.

Touchstone. Then thou art damned.

Corin. Nay, I hope,—

Touchstone. Truly, thou art damned, like an ill-roasted egg all on one side.

Corin. For not being at court ? Your reason.

Touchstone. Why, if thou never wast at court, thou never sawest good manners : if thou never sawest good manners, then thy manners must be wicked ; and wickedness is sin, and sin is damnation. Thou art in a parlous state, shepherd.

Corin. Not a whit, Touchstone ; those that are good manners at the court are as ridiculous in the country as the behaviour of the country is most mockable[3] at the court. You told me you salute not at the court, but you kiss your hands ; that courtesy would be uncleanly,[4] if courtiers were shepherds.

Touchstone. Instance briefly ; come, instance.

Corin. Why we are still handling our ewes, and their fells,[6] you know, are greasy.

Touchstone. Why do not your courtier's hands sweat ? and is not the grease of a mutton as a wholesome[7] as the sweat of a man ? Shallow, shallow,[8] A better instance, I saw ; come.

Corin. Besides, our hands are hard.

Touchstone. Your lips will feel them the sooner. Shallow again. A more sounder instance, come.

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1. *Natural*—by birth (also a born idiot) 2. *Parlous*—perilous. 3. *Mockable*—ridiculous. 4. *Uncleanly*—dirty. 5. *Instance*—give an example. 6. *Fells*—skins. 7. *Wholesome*—good. 8. *Shallow*—superficial.

Touchstone. Such as you are, you must be philosopher by birth. Were you ever at court, shepherd ?

Corin. No, indeed.

Touchstone. Then you cannot save your soul.

Corin. But I hope to be saved.

Touchstone. Sure you are doomed to hell, like a badly roasted egg, done all on one side.

Corin. Is it because I have not been at court ? Give me your reason for thinking that I shall be sent to hell.

Touchstone. Let me explain : If you were never at court, you never cultivated good manners ; your manners must be then wicked. Wickedness is sin, and sin condemns one to hell. You are in a perilous state, shepherd.

Corin. Not at all, Touchstone. Those which are considered as good manners at court, are ridiculous in the country, as the behaviour of the rustic is laughed at the court. You say that you do not salute at the court, but you kiss the hands : that form of politeness would be unclean, if courtiers were shepherds.

Touchstone. Give me examples. Come.

Corin. Why, we are always handling our ewes, and their skins, you know, are full of grease.

Touchstone. Your courtier's hands sweat and the grease of sheep cannot be any worse than the sweat of man. Your example is superficial. Give me a better example.

Corin. Again our hands are coarse and rough.

Touchstone. Your lips, when you kiss the hands, will better appreciate the hands. Again your example is superficial. Give a still better example.

Corin. And they are often tarred[1] over with the surgery of our sheep, and would you have us kiss tar? The courtier's hands are perfumed with civet.

Touchstone. Most shallow man! thou worms-meat,[2] in respect of[3] a good piece of flesh, indeed! Learn of the wise, and perpend[4], civet is of a baser birth than tar. Mend[5] the instance, shepherd.

Corin. You have too courtly[6] a wit for me: I'll rest.

Touchstone. Wilt thou rest damned? God help thee; shallow man; God make incision[7] in thee! thou art raw.[8]

Corin. Sir, I am a true labourer; I earn that I eat, get that I wear, owe no man hate, envy no man's happiness; glad of other men's good, content with my harm; and the greatest of my pride is, to see my ewes graze and my lambs suck—But here comes young master Ganymede, my new mistress's brother.

Enter ROSALIND *reading a paper.*

Ros. "From the east to western Ind
No jewel is like Rosalind.
Her worth, being mounted on the wind,
Through all the world bears Rosalind.
All the pictures fairest lined
Are but black to[9] Rosalind.
Let me face be kept in mind
But the fair[10] of Rosalind."

Touchstone. I'll rhyme[11] you so eight years together, dinners and supper and sleeping-hours excepted; it is the right butter women's rank[12] to market

Rosalind. Out, fool!

---

1. *Tarred*—covered with tar. 2. *Wormsmeat*—carcase. 3. *In respect of*—compared with. 4. *Perpend*—ponder. 5. *Mend*—better. 6. *Courtly*—refined. 7. *Incision*—blood-letting as a mean of cure. 8. *Raw*—sallow. 9. *To*—in comparison with. 10. *Fair*—fair face. 11. *Rhyme*—celebrat. in verse. 12. *Rank*—gait.

Corin. And the hands of shepherds are often stained with tar when they treat sheep in their sickness. And would you have us kiss tar ? Courtiers' hands are scented with civet.

Touchstone. You are a very superficial man. You are a rotten carcase, compared with a good piece of flesh as I am myself. Learn what a wise man (like myself) can tell you, and ponder over it. Civet is a worse substance than tar, for it is a secretion from the cat. Improve your example, shepherd.

Corin. You have too refiued a wit for me to cope with. I would cry halt.

Touchstone. You are then content to run the risk of damnation. May God help you, superficial man ! May God cure you of you folly ! Your are too callow.

Corin. Sir, I am an honest labourer. I earn what I eat, and what I wear. I hate nobody, envy no man's happiness ; I am glad of the good of other people, and content with any evil that may happen to me. The greatest of my pride is to see my ewes graze and my lambs suck. Here comes young Master Ganymede, my new mistress's brother.

Enter ROSALIND *with a paper reading*

Rosalind. From the East to the West Indies there is no precious jewel that can be compared with Rosalind. Her virtue, which the wind bears on its wings, makes her known through the world. The most exquisitely drawn pictures are nothing to Rosalind. Let no face be cherished in the memory except that of Rosalind.

Touchstone. In this strain I can sing you in verse for eight years running, with the exception of dinners, suppers and steeping hours. The verse has the pace of line of butter-women going to market.

Rosalind. Shut up, fool.

Touchstone. For a taste[1];
If a hart do lack a hind,
Let him seek out Rosalind.
If the cat will after kind[2]
So be sure will Rosalind.
They that reap must sheaf[3] and bind;
Then to cart with Rosalind.
Sweetest nut hath sourest[4] rind,[5]
Such a nut is Rosalind.

This is the very false gallop[6] of verses; why do you infect yourself with them?

Rosalind. Peace,[7] you dull fool; I found them on a tree.

Touchstone. Truly, the tree yieds bad fruit.

Rosalind. I'll graff[8] it with you, add then I shall graff it with a medlar[9]; then it will be the earliest fruit is the country; for you'll be rotten ere you be half ripe, and that's the right virtue[10] of the medlar.

Touchstone. You have said; but whether wisely or no, let the forest judge.

Enter CELIA, *reading a paper.*

Rosalind. Peace!
Here comes my sister, reading; stand aside.

Cel. (*Reads*) "Why should this a desert be?
For it is unpeopled[11]? No;
Tongues I'll hang on every tree,
That shall civil sayings[12] show:
Some, how brief the life of man
Runs his erring[13] pilgrimage,

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1. *Taste*—specimen. 2. *Kind*—its own species. 3. *Sheaf*—bind into sheaves. 4. *Scurest*—bitterest. 5. *Rind*—shell. 6 *Gallop*—measure. 7. *Peace*—silence. 8. *Graff*—graft. 9. *Medlar*—the tree Mespilus germanica, or its fruit which is like a small brown-skinned apple, and is eaten when decayed to a soft pulpy state. 10. *Virtue*—property. 11. *Unpeopled*—uninhabited. 11. *Civil sayings*—proverbs current in polite society. 13. *Erring*—wandering.

Touchstone. Here is a specimen. If a heart lacks a hind, let him turn to Rosalind : If the cat will run after her own, so be sure will Rosalind. If winter garments need be furnished with linings, so must Rosalind. They who reap and bind into sheaves, must get their harvest into the cart with Rosalind. The sweetest nut has the bitterest rind ; such a nut is Rosalind. He who will look for the sweetest rose must find love's thorn and Rosalind. This is the very false measure of verses. Why do you get yourself tainted with such verse ?

Rosalind. Shut up, you dull fool. I found these verses on a tree.

Touchstone. Certainly the tree yields bad fruit.

Rosalind I shall graft it with you, and you are a medlar (a tree), and it will be the earliest in the season ; for you will wither away before you are half ripe, and that is the property of the medlar.

Touchstone. You have said your say ; the forest only can decide whether what you have said is true or not.

Enter CELIA, *with a writing.*

Rosalind. Hush. Here comes my sister reading. Let us step aside.

Celia (*Reads*). Why should this be a desert because it is uninhabited ? No ; I shall hang verse on every tree, and they will set forth sayings familiar in polite society. Some will show how brief is the life of man that goes groping along the pathways of life,

That the stretching of a span
Buckles in[1] his sum of age ;
Some of violated vows[2]
'Twixt the souls of friend and friend :
But upon the fairest boughs
Or at every sentence end,
Will I Rosalinda write,
Teaching all that read to know
The quintessence[3] of every sprite[4]
Heaven would in little[5] show.
Therefore Heaven Nature charged
That one body should be fill'd
With all graces[6] wide-enlarged[7] :
Nature presently distill'd[8]
Helen's cheek,[9] but not her heart.
Cleopatra's majesty,[10]
Atalanta's better part,[11]
Sad Lucretia's modesty.
Thus Rosalind of many parts
By heavenly synod[12] was devised ;
Of many faces, eyes and hearts,
To have the touches[13] dearest prized.[14]
Heaven would that she these gifts should have,
And I to live and die her slave."

Rosalind. O ! most gentle Jupiter ! what tedious homily[15] of love have you wearied your parishioners[16] withal, and never cried, "Have patience, good people !

Celia. How now ! back, friends : shepherd, go off a little : go with him, sirrah.[17]

1. *Buckles in*—covers. 2. *Violated vowd*—broken pledges. 3. *Quintessence*—the finer essence. 4. *Sprite*—spirit. 5. *In little*—in miniature. 6. *Graces*—attributes and virtues 7. *Wide-enlarged*—scattered through the world. 8. *Distill'd*—extracted. 9. *Helen's cheek*—Helen's beauty. 10. *Majesty*—dignfty. 11. *Better part*—grace. 12. *Heavenly synod*—assembly of the gods. 13. *Touches*—traits. 14. *Dearest prized*—most highly valued. 15. *Homily*—discourse. 16. *Parishioners*—inhabitants of a parish. 17. *Sirrah*—fellow.

so brief that a mere span covers the whole of life. Some will tell of broken vows between the souls of friends. But upon the fairest boughs, or at the end of every sentence I will write Rosalind, teaching all who can read that Heaven offered to show the finer essence of every spirit in miniature, and that therefore, Heaven instructed Nature that one human body should be filled with all attributes that are found scattered far and wide. Nature at once extracted and picked out Helen's cheek, but not her (faithless) hêart, Cleopatra's dignity, Atalanta's grace, serious Lucretia's bashfulness. Thus Rosalind was made by the assembly of gods of the elements the best in different celebrated women. She was given the traits and features most highly esteemed. Heaven wished that she should have all these gifts, and that I should live and die her slave.

Rosalind. O most gentle preacher, what tedious discourse of love have you inflicted upon your audience, and yet never begged their pardon!

Celia. Are you here? Withdraw a little, my friends, Shepherd, stop back a little while. Go with him, fellow.

Touchstone. Come, shepherd, let us make an honourable retreat; though not with bag and baggage, yet with scrip and scrippage.[1]

[*Exeunt Corin and Touchstone.*

Celia. Didst thou hear these verses?

Ros. O, yes, I heard them all, and more too; for some of them had in them more feet than the verses would bear.

Celia. That's no matter: the feet might bear the verses.

Rosalind. Ay, but the feet were lame,[2] and could not bear themselves without the verse, and therefore stood lamely in the verse.

Celia. But didst thou hear without wondering how thy name should be hanged and carved upon these trees?

Rosalind. I was seven of the nine days[3] out of the wonder before you come; for look here what I found on a palm-tree: I was never so be-rhymed since Pythagoras' time, that I was an Irish rat, which I can hardly remember.

Celia. Trow[4] you who hath done this?

Rosalind. Is it a mine?

Celia. And a chain, that you once wore; about his neck. Change you colour[5]?

Rosalind. I prithee, who?

Celia. O Lord, Lord! it is a hard matter for friends to meet; but mountains may be removed with earthquakes, and so encounter.

Rosalind. Nay, but who is it?

Celia. Is it possible?

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1. *Scrip and scrippage*—shepherd's wallet and its contents. 2. *Lame*—defective. 3. *Nine days*—the proverbial duration of a wonder. 4. *Trow*—guess. 5. *Change you colour*—do you blush.

Touchstone. Come, shepherd, let us withdraw witl honour; though not like soldiers with bag and baggage, ye as shepherds with our wallets and their contents.

[*Exeunt Corin and Touchstone*

Celia. Did you hear these verses?

Rosalind. O, yes, I heard them all, and more than tru verses. For some of them are defective in feet.

Celia. That does not matter; after all they are verses.

Rosalind. But the feet were ill able to carry off th verses, and rather the feet depended on the verses, and no the verses on the feet.

Celia. Did you not wonder that your name should b inscribed upon these trees?

Rosalind. My wonder lasted the proverbially sho time. This is the verse I found on a palm-tree. I wa never so much put into verse since the time of Pythagora when I must have been an Irish rat, though I canno exactly remember.

Celia. Can you guess who the writer of these verses is?

Rosalind. Is it a man?

Celia. Yes, it is man, and he wears about his neck th chain that you once wore. Do you blush?

Rosalind. Tell me please who he is.

Celia. Good heavens! It is not always possible fo friends to meet; but even earthquakes may remove mountains from their different positions and bring them together.

Rosalind. Tell me who is he?

Celia. Is it possible that you cannot guess?

Rosalind. Nay, I prithee now with most petitionary vehemence,[1] tell me who it is.

Celia. O wonderful, wonderful and most wonderful wonderful! and yet again wonderful, and after that out of all hoping[2]!

Rosalind. Good my complexion! dost thou think, though I am caparisoned[3] like a man, I have a doublet and hose in my disposition[4]? One inch of delay more is a South-sea of discovery; I prithee, tell me who is it quickly, and speak apace[5]. I would thou couldst stammer, that thou mightst pour this concealed man out of thy mouth, as wine comes out of a narrow-mouthed bottle, either too much at once, or none at all. I prithee, take the cork out of thy mouth, that I may drink thy tidings. Is he of God's making? What manner[6] of man? Is his head worth a hat, or his chin worth a beard?

Celia. Nay, he hath but a little beard.

Rosalind. Why, God will send more, if the man will be thankful; let me stay[7] the growth of his beard, if thou delay me not the knowledge of his chin.

Celia. It is young Orlando, that tripped up the wrestler's heels[8] and your heart both in an instant.

Rosalind. Nay, but the devil take mocking: speak, sad brow[9] and true maid.

Celia. I' faish, coz,[10] 'tis he.

Rosalind. Orlando.

Celia. Orlando.

Rosalind. Alas the day! what shall I do with my

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1. *Petitionary vehemence*—urgency of an appeal. 2. *Cut of all hoping*—beyond all limit. 3. *Caparisoned*—dressed. 4. *Doublet and hose in my disposition*—a manly spirit within me. 5. *Apace*—all at once. 6. *Manner*—kind. 7. *Stay*—wait for. 8. *Tripped up the wrestler's heels*—caught the wrestler by the heels and overthrew him. 9. *Sad brow*—serious countenance. 10. *Coz*—short for cousin.

Rosalind. I pray you most earnestly, tell me who it is.

Celia. O wonderful ! It must be wonderful beyond all limits ! I must pause at it.

Rosalind. My poor complexion (she blushes again) ! Do you think that because I wear the dress of man I must have the heart of man too ? If you keep the information from me one moment, you will launch me on a thousand conjectures and guesses. I pray you, tell me at once who is it, and that without a moment's pause. I wish you could articulate it in a stammer, and pour the concealed name out of your mouth as who comes out of a narrow mouthed bottle—either too much at once or none at all. I pray you, uncork your mouth that I may drink the news. Is he a goodly creature made by God (and not by a tailor) ? Does he wear a hat or is his chin covered with a beard ?

Celia. No he has not much of beard.

Rosalind. Well, he can wait till God sends him more beard. I do not mind the scantiness of his beard, if you will not just keep his name from me.

Celia. It is young Orlando who conquered the wrestler and your heart at the same moment.

Rosalind. Leave jesting aside. Speak seriously and as a true maid should.

Celia. Indeed, cousin, it is he.

Rosalind. Orlando ?

Celia. Yes, it is Orlando.

Rosalind. What a pity ! What shall I do with my

loublet and house? What did he when thou sawest him? What said he? How looked he? Wherein[1] went he? What makes he[2] here? Did he ask for me? Where remains he? How parted he with thee? and when shalt thou see him again? Answer me in one word.

Celia. You must borrow me Gargantua's[3] mouth irst: 'tis a word too great for any mouth of this age's size. To say ay and no to these particulars is more han to answer in a catechism[4].

Rosalind. But doth he know that I am in this orest, and in man's apparel? Looks he as freshly as he lid the day he wrestled?

Celia. It is as easy to count atomies[5] as to resolve[6] he propositions[7] of a lover; but take a taste[8] of my inding him, and relish[9] it with good observance.[10] I ound him, under a tree, like a dropped acorn.

Rosalind. It may well be called Jove's tree, when it lrops forth such fruit.

Celia. Give me audience,[11] good madam.

Rosalind. Proceed.

Celia. There lay he, stretched along[12] like a vounded knight.

Rosalind. Though it be pity to see such a sight, it vell becomes the ground.

Celia. Cry 'hola'[13]! to thy tongue, I prithee; it urvets[15] unseasonably'[15] He was furnished[16] like a unter.

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1. *Wherein*—in what kind of clothes. 2. *What makes he*—what is e doing? 3. *Gargantua*—a mythical giant. 4. *Catechism*—a service of uestions and answers (from the Bible). 5. *Atomies*—atoms. 6. *Resolve*—swer. 7. *Propositions*—questions. 8. *Taste*—sample. 9. *Relish*—enjoy.). *Observance*—attention. 11. *Audience*—attention. 12. *Along*—at ill length. 13. *Cry holla to*—restrain. 14. *Curvets*—prance. 15. *nseasonably*—out of time. 16. *Furnished*—equipped.

doublet and hose? What was he doing when you saw him? How did he look? What clothes did he wear? What is he doing here? Did he ask for me? Where is he staying? How did he part from you? When shan you see him again? Answer all these questions in one word.

Celia. If I were to answer so many questions is one word, you will have to borrow Gargantua's mouth for me, for no other mouth than his could utter that single word which would be no answer to all your questions. To say simply yes and no to your questions is a harder task than to answer the whole series of question in a catechism.

Rosalind. But does he know that I am in this forest and in the disguise of man? Does he look as fresh as he did on the day he wrestled?

Celia. It is as easy to count atoms as to answer the questions of a lover. Let me give you a sample of my encounter with him, and you may enjoy it as be best as you can. I found him under a tree like an acorn that has dropped to the ground.

Rosalind. It may well be called Jove's tree when it drops such fruit.

Celia. Give me attention, good madam.

Roalind. Go on.

Celia. There he lay, stretched at full length, like a wounded knight.

Rosalind. Though such a sight would be pitful, yet it well adorns the ground.

Celia. Cry a halt to your tongue. It runs away with you. He was equipped like a hunter.

Rosalind. O, ominous [1] he comes to kill my heart.

Celia. I would sing a song without a burden[2] thou bringest me out [3] of tune.

Rosalind. Do you not know I am a woman? when think, I must speak. Sweet, say on.

Celia. You bring me out. Soft[4]! comes he not here?

Rosalind. 'Tis he: slink by,[5] and note him.

[*Celia and Rosalind retire*

Enter ORLANDO *and* JAQUES.

Jaques. I thank you for your company; but good faith, I had as lief [6] have been myself alone.

Orlando. And so had I; but yet, for fashion sake[7] I thank you too for your society.

Jaques. God be wi' you! let's meet as little as we can.

Orlando. I do desire we may be better strangers.

Jaques. I pray you, mar [8] no more trees with writing love songs in their barks.

Orlando. I pray you, mar no more of my verses with reading them ill-favouredly[9].

Jaques. Rosalind in your love's name?

Orlando. Yes, just.

Japues. I do not like her name.

Orlando. There was no thought of pleasing you when she was christened.

Jaques. What stature[10] is she of?

Orlando. Just as high as my heart.

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1. *Ominous*—signifying bad luck to me. 2. *Without a burden*—without interruption. 3. *Bring me out*—put me out; throw me off my point. 4. *Soft*—hush! 5. *Slink by*—steal away. 6. *Lief*—rather. 7. *For fashion sake*—for the sake of formality. 8. *Mar*—disfigure. 9. *Ill-favouredly*—scoffingly. 10. *Stature*—height.

Rosalind. That bodes ill to me. He comes to kill my heart.

Celia. Let me finish without any interruption. You put me out.

Rosalind. You should know that aftar all I am a woman. What is in my mind, must be out. Dear, go on.

Celia. By your interruption you put me out. Silence! is he not coming this way?

Rosalind. It is he. Let us step aside and observe him,

[*Celia and Rosalind retire.*

Enter ORLANDO *and* JAQUES.

Jaques. I thank you for your company; yet I would have preferred to be all by myself.

Orlando. So would I. Yet for formality's sake, I thank you too for your company.

Jaques. Goodbye to you. Let us meet as little as possible.

Orlando. It is my desire that we may hold aloof from each other.

Jaques. Do not please disfigure any more trees with love poems.

Orlando. Do not please spoil my verses by reading them in an ill manner.

Jaques. Rosalind is the name of your sweetheart?

Orlando. Yes, just so.

Jaques. I did not like her name.

Orlando. When she was given a name, there was no idea of pleasing your taste.

Jaques. What is her height?

Orlando. She is just as high as my heart.

Jaques. You are full of pretty[1] answers. Have you not been acquainted with goldsmith's wives, and conned[2] them out of rings.

Orlando. Not so; but I answer you right painted cloth,[3] from whence you have studied[4] your questions.

Jaques. You have a nimble wit; I think 'twas made of Atalanta's heels. Will you sit down with me? and we two will rail against our mistress the world and all our misery.

Orlando. I will chide no breather[5] in the world but myself against whom I know most faults.

Jaques. The worst fault you have is to be in love.

Orlando. 'Tis a fault I will not change[6] for your best virtue. I am weary of you[7].

Jaques. By my troth,[8] I was seeking for a fool when I found you.

Orlando. He is drowned in the brook: look but in, and you shall see him.

Jaques. There I shall see mine own figure.[9]

Orlando. Which I take to be either a fool or a cipher.[10]

Jaques. I'll tarry no longer with you; farewell, good Signior Love.

Orlando. I am glad of your departure; adieu good Monsieur Melancholy.

[*Exit Jaques. Celia and Rosalind come forward.*

Rosalind. [*Aside to Celia*] I will speak to him like a saucy[11] lackey,[12] and under that habit[13] play the knave with.[14] Do you hear, forester?

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1. *Pretty*—dainty. 2. *Conned*—got by heart. 3. *Painted cloth*—tapestry. 4. *Studied*—framed. 5. *Breather*—living creature. 6. *Change*—exchange. 7. *Weary of you*—sick of your company. 8. *By my troth*—in faith. 9. *Figure*—image. 10. *Cipher*—nothing. 11. *Saucy*—impudent. 12. *Lackey*—footman. 13. *Habit*—guise. 14. *Play the knave with him*—cease and bait him.

Jaques. You have always dainty answers at your command. Have you been acquainted with goldsmiths' wives, and memorized these answers from the posies on rings ?

Orlando. That is not true. I answer you straight away from the maxims on tapestries, from which you seem to have framed your questions.

Jaques. You have a quick wit. It may be compared to Atalanta's heels. Will you sit down with me ? Then we can abuse the world who is our mistress, and curse our misery.

Orlando. I shall reproach no living creature in the world except myself, for I am aware of many faults in myself.

Jaques. Your worst fault is to be in love.

Orlando. It is a fault that I would not exchange for your best virtue. I am sick of you.

Jaques. In faith, I was looking for a fool when I found you.

Orlando. The fool is drowned in the stream. If you just look in you shall see him.

Jaques. There I shall see my own image.

Orlando. And your reflection I take either to be a fool or a mere nothing.

Jaques. I shall step no longer with you. Farewell, good Sir Love.

Orlando. I am glad that you depart. Farewell, good Monsieur Melancholy. [*Exit. Jaques.*

Rosalind. [*Aside to Celia.*] I will speak to him as a cheeky footman, and in that guise I shall play the devil with him. Do you hear, forester ?

Orlando. Very well : what would you ?

Rosalind. I pray you, what is't o'clock ?

Orlando. You should ask me, what time o'day : there's no clock in the forest.

Rosalind. Then there is no true lover in the forest : else sighing every minute, and groaning every hour, would detect the lazy foot[1] of Time as well as a clock.

Orlando. And why not the swift foot of Time ? had not that been as proper[2] ?

Rosalind. By no means, sir. Time travels in divers[3] paces[4] with divers persons ; I'll tell you who Time ambles[5] withal, who Time trots[6] withal, who Time gallops withal, and who he stands still withal,

Orlando. I prithee, who doth he trot withal ?

Rosalind. Marry, he trots hard with a young maid between the contract of her marriage[7] and the day it is soleminzed[8] : if the interim[9] be but a sen'night.[10] Time pace is so hard that it seem the length of seven year.

Orlando. Who ambles Time withal ?

Rosalind. With a priest that lacks[11] Latin, and a rich man that hath not the gout ; for the one sleeps easily, because he cannot study ; and the other lives mecrity, because he feels no pain ; the one lacking the burden of lean[12] and wasteful[13] learning, the other knowing no burden of heavy tedious penury[14] : these Time ambles withal.

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1. *Lazy foot*—slow movement. 2. *Proper*—appropriate. 3. *Divers*—varying. 4. *Paces*—measures. 5. *Ambles*—moves at an easy pace. 6. *Trots*—goes at a jerky pace. 7. *Contract of her marriage*—betrothal. 8. *Solemnized*—celebrated. 9. *Interim*—interval. 10. *Se'nnight*—week. 11. *Lacks*—has no knowledge of. 12. *Lean*—making one lean. 13. *Wasteful*—withering. 14. *Penury*—poverty.

Orlando. Yes, I hear you. What is your pleasure ?

Rosalind. I pray, what is it o'clock ?

Orlando. You should better ask what time of day. There is no clock in the forest.

Rosalind. Then there is no true lover in the forest. As a lover sighs every minute and groans every hour, he can as accurately measure the slow movement of time as a clock.

Orlando. You might as well have said the quick movement of time. It would have been equally appropriate.

Rosalind. It cannot be, sir. Time has different paces with different individuals. With some time goes an easy pace ; with other time goes a rough jerky pace ; with some time runs away ; with others stands still.

Orlando. May it please you—with whom does time go a rough and jerky pace ?

Rosalind. By Marry, time goes an uneasy pace with a young maid between engagement and the day of marriage. the interval is but a week, it seems to be lengthened out to seven years, so tedious is the pace of time.

Orlando. With whom does time go easy ?

Rosalind. With a priest who has no knowledge of Latin and a rich man who does not suffer from the gout, for the one sleeps because he cannot study, and the other has the best time of it because he is free from physical pain—the one has nothing to do with learning which reduces one to a skeleton, and the other is ignorant of the distress of poverty. With these men time goes easy.

Orlando. Who doth he gallop withal ?

Rosalind. With a thief to the gallows ; for though he go softly[1] as foot can fall, he thinks himself too soon there.

Orlando. Who stays it still withal ?

Rosalind. With lawyers in the vacation for they sleep between term[2] and terms, and then they perceive not how Time moves.

Orlando. Where dwell you, pretty youth ?

Rosalind. With this shepherdess, my sister ; here in the skirts of the forest like fringe[3] upon a peticoat.

Orlando. Are yon native of this place ?

Rosalind. As the cony,[4] that you see dwell where she is kindled.[5]

Orlando. You accent is something finer than you could purchase[6] in so removed[7] a dwelling.

Rosalind. I have been told so of[8] many ; but indeed an old religious uncle of mine taught me to speak, who was in his youth an inland man[9] ; one the knew courtship too well, for there he fell in love. I have heard him read many lectures against[10] it ; and I thank God, I am not a woman, to be touched[11] with so many giddly[12] offences as he hath generally taxed[13] their whole sex withal.

Orlando. Can you remember any of the principal evils[14] that he laid to the charge of woman ?

Rosalind. There were none principal ; they were all like one another as half-pence are ; every one fault seeming monstrous[15] till his fellow-fault[16] came to match it.[17]

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1. *Softly*—leisurely. 2. *Term*—session of the court. 3. *Fringe*—border. 4. *Cony*—rabbit. 5. *Kindled*—born. 6. *Purchase*—acquire. 7. *Removed*—remote. 8. *Of*—by. 9. *Inland man*—one bred in a city. 10. *Read many lectures against*—denounce. 11. *Touched*—afflicted. 12. *Giddy*—silly. 13. *Taxed*—charged. 14. *Principal evils*—main offences. 15. *Monstrous*—outrageous. 16. *Fellow fault*—simple fault. 17. *Match*—equal.

Orlando. With whom does time run away ?

Rosalind. With a thief who is being led to the gallows for though he goes at the laziest pace, he seems to arrive at the place of execution too soon.

Orlando. With whom does time stand still ?

Rosalind. With lawyers during the recess, for they sleep between one session of the court and another, and do not know how time passes.

Orlando. Where do you dwell, handsome youth ?

Rosalind. With this shepherdess, my sister : here on the outskirts of the forest like the border upon a petticoat.

Orlando. Are you an inhabitant of this place ?

Rosalind. As the rabbit that you see dwells where she is born.

Orlando, You have a more refined accent than you could have acquired in a remote place like this.

Rosalind. I have been told so by many. An old religious uncle of mine taught me to speak. In his youth he was brought up in a city—one who knew the art of courtship very well, for there he fell in love. I have heard him speak of love in unmeasured terms of contempt. Thank God I am not a woman to be afflicted with all the follies of love, with which he has charged the whole fair sex.

Orlando. Can you remember any of the main follies with which he charged the woman ?

Rosalind. There were none main ; they were all alike, each one seeming to be outrageous until the next one is found to equal it in enormity.

Orlando. I prithee, recount[1] some of them.

Rosalind. No, I will not cast away[2] my physic[3] but on those that are sick. There is a man haunts the forest, that abuses[4] our young plants with carving[5] "Rosalind" on their barks; hangs odes upon hawthorns and elegies on brambles[5]; all, forsooth,[7] deifying[8] the name Rosalind: if I could meet that fancy-monger,[9] would give him some good counsel, for he seems to have the quotidian[10] of love upon him.

Orlando. I am he that is so love-shaked[11]: pray you, tell me your remedy.

Rosalind. There is none of my uncle's marks upon you; he taught me how to know a man in love: in which cage of rushes I am sure you are not, prisoner.

Orlando. What were his marks?

Rosalind. A lean[12] cheek, which you have not; a blue[13] eye and sunken, which you have not an unquestionable[14] spirit, which you have hot; a beard neglected,[15] which you have not;—but I pardon you for that, for simply you having in[16] beard is a younger brother's revenue[17]—then your hose should be ungartered, your bonnet[18] unbanded, your sleeve unbuttoned, your shoe united, and everything about you demonstrating a careless dessolation[19]: but you are no such a man; you are rather point device[20] in your accoutrements[21] as loving yourself than seeming the lover of any other.

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1. *Recount*—relate. 2. *Cast away*—waste. 3. *Physic*—medicine. 4. *Abuses*—disfigure. 5. *Carving*—inscribing. 6. *Brambles*—prickly bushes. 7. *Forsooth*—in truth. 8. *Deifying*—adoring. 9. *Fancy--monger*—loving-sick fellow. 10. *Quotidian*—fever recurring daily. 11. *Love-shaked*—love-sick. 12. *Lean*—hollow. 13. *Blue*—with a dark ring around it. 14. *Unquestionable*—averse to conversation. 15. *Neglected*—untrimed. 16. *Having in*—possession of. 17. *Revenue*—income. 18. *Bonnet*—hat. 19. *Careless dessolation*—woebegone appearances brought by indifference. 20. *Point device*—precise. 21. *Accountrements*—dress.

Orlando. Do please tell over some of them.

Rosalind. No I will not waste my medicine except on those who are afflicted with the disease of love. There is a man who goes about in the forest, disfiguring the tender plants by inscribing Rosalind on their barks, hanging verses upon hawthorns and prickly bushes, all indeed, adoring the name of Rosalind. If I could meet that love-sick fellow, I would give him some good advice, for he seems to have the fever-fit of love upon remedy.

Orlando. I am he who is so afflicted with love. Do please tell me of your remedy.

Rosalind. There is, upon you, none of the signs mentioned by my uncle. He taught me how to distinguish a man in love. You do not seem to be a prisoner of love.

Orlando. What were his signs ?

Rosalind. A hollow cheek which you have not ; an eye sunk in the socket with the bark ring round it, which neither you have ; a moody disposition, which does not afflict you ; a beard neglected which is not found in you though I must excuse you, for you have not much beard as yet. Then your hose should be ungartered ; your cap should be without a band ; your sleeve unbuttoned, your shoe unlaced, and everything about you showing a total negligence and woe-begone appearance. You do not seem to be such a man. You are rather extremely neat and tidy in your dress. You seem to be rather fond of yourself than loving another.

Orlando. Fair youth, I would I could make thee believe I love.

Rosalind. Me believe it! you may as soon make her that you love believe it; which, I warrant,[1] she is apter[2] to do than to confess she does: that is one of the points in which women still give the lie to their, consciences. But, in good sooth,[4] are you he that hangs that verses on the trees, wherein Rosalind is so admired?

Orlando. I swear to thee, youth, by the white hand of Rosalind, I am that he, that unfortunate he.

Rosalind. But are you so much in love as your rhymes speak?

Orl. Neither rhyme nor reason can express how much.

Rosalind. Love is merely a madness, and, I tell you, deserves as well a dark house and a whip as madmen do: and the reason why they are not so punished and cured is, that the lunacy[5] is so ordinary, that the whippers are in love too. Yet I profess curing it by counsel.

Orlando. Did you ever cure any so?

Rosalind. Yes, one; and in this manner. He was to imagine me his love, his mistress; and I set[6] him every day to woo me: at which time would I, being but a moonish[7] youth, grieve, be effeminate,[8] changeable, longing, and liking; proud, fantastical,[9] apish, shallow, inconstant,[10] full of tears, full of smiles; for every passion something, and for no passion truly anything, as boys and women are for the most part cattle of this colour[11]: would now like him, now loathe him; then entertain[12] him; then

1. *Warrant*—am sure. 2. *Apter*—more inclined. 3. *Give the lie to*—contradict 4. *Sooth*—truth. 5. *Lunacy*—madness. 6. *Set*—appointed. 7. *Moonish*—capricious. 8. *Effeminte*—full of airs like a woman. 9. *Fantastical*—fanciful. 10. *Inconstant*—fickle. 11. *Colour*—class. 12. *Entertain*—welcome.

Orlando. Fair youth, I wish I could persuade you that I am in love.

Rosalind. You want to make me believe it! You may as soon try to make her whom you love, believe it, though I am sure she will more readily believe it than confess that she does. It is one of the affairs in which women contradict their conscience. But, in truth, are you the man who hangs verses on which Rosalind is so highly lauded?

Orlando. Fair youth, I swear to you by the white hand of Rosalind that I am that unfortunate fellow.

Rosalind. But are you as much in love as your verses declare?

Orlando. Neither verses nor anything else can show how much I am in love.

Rosalind. Love is merely a madness, and a lover like a madman should be confined in darkness and whipped. The reason why a lover is not punished like a madman is that love is a form of madness so wide spread that those who are to whip the lover, are not free from it. Yet I say that I can cure it by advice.

Orlando. Did you ever cure anyone by advice?

Rosalind. Yes one, and in this manner. He was to imagine me his sweetheart, and I appointed him every day to court me. And when he courted me, I, being a young man full of whims and caprices, would moan, then affecting the ways of a woman, change from one mood to another, be full of longing and liking, proud, fanciful, full of airs and tricks, superficial, tickle, full of tears, full of smiles, exhibiting every passion and humour, yet possessed by none, as boys and a woman are generally so fickle and fanciful; I would now like him, now hate him; them welcome him and again turn him away: now weep for him and

forswear[1] him ; now weep for him, then spit at him ; that I drave[2] my suitor from his made humour of love to a living[3] humour of madness ; which way, to forswear the full stream of the world, and to live in a nook merely[4] monastic.[5] And thus I cured him ; and this way[6] will I take upon me to wash your liver as clean as a sound sheep's heart, that there shall not be one spot of love in't.

Orlando. I would not be cured, youth.

Rosalind. I would cure you ; if you would but call me Rosalind, and come every day to my cote and woo me.

Orlando. Not, by the faith of my love, I will ; tell me where it is.

Rosalind. Go with me to it, and I'll show it you ; and by the way you shall tell me where in the forest you live. Will you go ?

Orlando. With all my heart, good youth.

Rosalind. Nay, you must call Rosalind. Come, sister, will you go ? [*Exeunt*.

SCENE III *Another part of the forest*.

Enter TOUCHSTONE *and* AUDREY ; JAQUES *behind*

Touchstone. Come apace,[7] good Audrey : I will fetch up[8] your goats, Audrey. And how, Audrey ? am I the man[9] yet ? doth my simple feature content you ?

Aud. Your features ! Lord warrant[10] us ! what features ?

Touchstone. I am here with thee and thy goats as the most capricious poet, honest vid, was among the Goths.

1. *Forswear*—reject 2. *Drave*—drove. 3. *Living*—real. 4. *Merely*—entirely 5. *Monastic*—secluded. 6. *This way*—in this manner. 7. *Apace*—quickly 8. *Fetch up*—bring from the pasture. 9 *Man*—the man after your heart 10. *Warrant*—protect

then scorn him so that ultimately I cured my lover of the madness of love, but he was seized with actual madness instead. At last he retired from the world, and lived in a cell like a hermit. Thus I cured him. In this manner I shall undertake to eliminate all infection of love from your liver so that it will be as a sound sheep's heart.

Orlando. I do not want to be cured, youth.

Rosalind. I can cure you, if you will call me Rosalind and come every day to my cottage and court me.

Orlando. I will do that. Tell me where your cottage is.

Rosalind. Come with me, and I shall show it to you. And on the way you shall tell me where you live. Will you come ?

Orlando. Most gladly, youth.

Rosalind. You must call me Rosalind. Come, sister will you go ? [*Exeunt.*

SCENE III *Another part of the forest.*

Enter TOUCHSTONE *and* AUDREY ; JAQUES *behind.*

Touchstone. Come quickly, Audrey. I shall bring your goats from the pasture, Audrey. And well, Audrey, am I the man that takes your fancy ? Do my plain features please you ?

Audrey. Your features ! May God protect us ! What features ?

Touchstone. I am here with you and the goats, as the most whimsical poet, Ovid, was among the Goths.

Jaques. [*Aside*] O knowledge ill-inhabited[1], worse than Jove in a thatched house !

Touchstone. When a man's verses cannot be understood, nor a man's good wit seconded[2] with the forward[3] child Understanding, it strikes a man more dead than a great reckoning[4] in a little room—Truely. I would the gods had made thee poetical.

Audrey. I do not know what poetical is : it is a honest in deed and word ? is it a true thing ?

Touchstone. No, truly : for the trust poetry is the most feigning[5] : and lovers are given to poetry, and what they swear in poetry may be said as lovers they do feign.

Audrey. Do you wish then that the gods had made me poetical ?

Touchstone. I do, truly.

Audrey. Well, I am not fair ; and therefore I pray the gods make me honest.

Touchstone. Truly, and to cast away[6] honesty upon a foul slut[7] were to put good meat into an unclean dish.

Audrey. I am not a slut, though I thank the gods I am foul.

Touchstone. Well, praised be the gods for thy foulness ! sluttishness may come hereafter. But be it as it may be, I will marry thee ; and to that end I have been with Sir Oliver Martext, the vicar of the next village, who hath promised to meet me in this place of the forest, and to couple us. ,

Jaques. [*Aside*] I would fain see this meeting.

Audrey. Well, the gods give us joy !

Touchstone. Amen !—Here comes Sir Oliver.

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1. *Ill-inhabited*—misplaced. 2. *Seconded*—helped on. 3. *Forward*—preconscious. 4. *Reckoning*—bill. 5. *Feigning*—imagining. 6. *Cast away*—waste. 7. *Slut*—slovenly woman.

Jaques. (*Aside*) O misplaced and misapplied knowledge—it is worse than Jove taking shelter in a thatched cottage.

Touchstone. When a man's verses cannot be understood, nor a man's wit apprehended by understanding, which must meet half way, it is more disappointing and killing to man than a heavy bill in a small tavern. I wish the gods had made you poetical!

Audrey. I do not know what poetical is. Is it to be honest in deed and word? Is it a true thing.

Touchstone. No, indeed for the truest poetry is all imagination; and lovers are found of poetry; and what they swear in poetry, lovers do echo.

Audrey. Do you wish then that the gods had made me poetical?

Touchstone. I do indeed.

Audrey. Well I am not fair; and, therefore, I pray the gods make me virtuous.

Touchstone. I think to bestow honesty on a slovenly woman is to put good meat into an unclean dish.

Audrey. I am not a slovenly woman, though I may be ill-featured.

Touchstone. The gods be thanked for your ugliness; slovenliness is but a next step to it. But whatever may be the case, I will marry you, and for that purpose I want to see Sir Oliver Martext, the priest of the next village. He has promised to meet me in this place and marry us.

Jaques. (*Aside*). I would gladly see this meeting.

Audrey. May the gods bless us!

Touchstone. Amen! Here comes Sir Oliver.

Enter Sir OLIVER MARTEXT

Sir Oliver Martext, you are well met, will you dispatch[1] us here under this tree, or shall we go with you to your chapel ?

Sir Oliver. Is there more here to give[2] the woman ?

Touchstone. I will not take her on gift of any man.

Sir Oliver. Truly, she must be given, or the marriage is not lawful.[3]

Jaq. [*Coming forward*] Proceed, proceed : I'll give her.

Touchstone. Good even. good Master. What ye-call't ; how do you sir ? You are very well well met ; God 'ild[4] you for your last company : I am very glad to see you ; even a toy in hand[5] here, sir : nay, pray be covered.[6]

Jaques. Will you be married, motley ?[7]

Touchstone. As the ox hath his bow[8] sir, the horse his curb[9] and the falcon her bells,[10] so man hath his desires.

Jaques. And will you, being a man of your breeding,[11] be married under a bush, like a beggar ? Get you to church, and save a good priest than can tell you what marriage is : this fellow will but join you together as they join wainscot[12] : then one of you will prove a shrunk[13] panel, and, like green timber, warp,[14] warp.

Touchstone. [*Aside*] I am not in the mind but I were better to be married of[15] him than of another : for he is not like[16] to marry me well ; and not being well

1. *Dispatch*—marry quickly. 2. *Give*—give away 3. *Lawful*—valid. 4. *'ild*—reward. 5. *Toy in hand*—a mere trifle of a business. 6. *Be covered*—put on your hat. 7. *Motley*—fool. 8. *Bow*—yoke. 9. *Curb*—bit. 10. *Bells*—bells attached to legs. 11. *Breeding*—education. 12. *Wainscot*—panels. 13. *Shrunk*—contracted. 14. *Warp*—twist. 15. *Of*—by. 16. *Like*—likely.

Enter SIR OLIVER MARTEXT.

Sir Oliver Martext, good morrow to you. Will you marry us straightaway under this tree, or shall we go with you to your chapel ?

Sir Oliver. Is there one here to give away the woman ?

Touchstone. I will not take her as a gift from any man.

Sir Oliver. But it is the practice that she must be given, or the marriage will not be valid.

Jaques. (*Coming forward*) Go on, I shall give her away.

Touchstone. Good day, good Master, I forget your name. How do you do, sir ? You are welcome. May God reward you for the last company that you gave me. I am very glad to see you. It is just a trifling matter. Put on your hat please ; you need not stand on ceremony.

Jaques. Will you marry, fool ?

Touchstone. As the ox has his yoke, the horse his bit and the falcon her bells, so man has the desire of union. As pigeons bill and coo, so man and woman must be united in wedlock.

Jaques. But will you, being a man of culture, marry under a bush like beggar. Go to church, and have a good priest who can explain to you what marriage is. This fellow can but formally join you ; and then you may part company as the marriage may prove unhappy.

Touchstone. I rather prefer to be married by this fellow than by another ; for he is not likely to marry us in a proper way ; and if we are not properly married, it

married, it will be a good excuse for the hereafter to leave my wife.

Jaques. Go thou with me, and let me counsel thee.

Touchstone. Come, sweet Audrey ; we must be married. Farewell, good Master Oliver ; not—

O sweet Oliver,
O brave Oliver,
Leave me not behind thee :
but,
Wind away,
Begone, I say,
I will not to wedding with thee

[*Exeunt Jaques, Touchstone and Audrey.*

Sir Oliver. 'Tis no matter ; ne'er a fantastical[1] knave of them all shall flout[2] me out of my calling.[3]

[*Exit.*

SCENE IV. *Another part of the forest.*

Before a cottage.

Enter ROSALIND *and* CELIA.

Rosalind. Never talk to me ; I will weep.

Celia. Do, I prithee ; but yet have the grace[4] to consider that tears do not become a man.

Rosalind. But have I not cause [5] to weep ?

Celia. As good cause as one would desire ; therefore weep.

Rosalind. His very hair is the dissembling[6] colour.

Celia. Something[7] browner than Judas's ; marry, his kisses are Judas's own children.

Rosalind. I' faith, his hair is of a good colour.

1. *Fantastical*—whimsical. 2. *Flout*—mock. 3. *Calling*—profession. 4. *Grace*—favour. 5. *Cause*—ground. 6. *Dissembling*—deceitful. 7. *Something*—somewhat.

will be a good pretext for me to run away from my wife later on.

Jaques. Come with me, and let me give you good advice.

Touchstone. Come, sweet Audrey. Farewell, good Master Oliver. Yet good Oliver, do not leave me behind. But be gone; I will not let you marry me.

[*Exeunt Jaques, Touchstone and Audrey.*

Sir Oliver. I will not stand this. A whimsical fellow must not jeer at me, and deprive me of the right of exercising my calling. [*Exit.*

SCENE IV. *Another part of the forest.*

Before a Cottage

Enter ROSALIND *and* CELIA.

Rosalind. Do not talk to me. I shall weep.

Celia. Yes, you may weep if you please. But have the good sense to remember that to shed tears is unworthy of a man (whose role you have assumed).

Rosalind. But have I not good reason to weep?

Celia. Yes, as good a reason as one may desire. Therefore, you can weep.

Rosalind. His very hair has a deceptive colour.

Celia. Yes, somewhat browner than Judas's hair. By Mary, his kisses are as false as the offspring of Judas.

Rosalind. No, I say his hair has a good colour.

Celia. An excellent colour ; your chestnut was ever the only colour.

Rosalind. And his kissing is as full of sanctity[1] as the touch of holy bread.[2]

Celia. He hath bought a pair of cast[3] lips of Diana[4] ; a nun of winter's sisterhood[5] kisses not more religiously : the very ice of chastity is in them.

Rosalind. But why did he swear he would come this morning and comes not?

Celia. Nay, certainly, there is no truth[6] in him.

Rosalind. Do you think so?

Celia. Yes ; I think he is not a pick-purse, nor a horse-stealer ‘but for his verity, in love[8] I do think him as concave[9] as a covered goblet or a worm-eaten nut.

Rosalind. Not true in love ?

Celia. Yes, When he is in ; but I thank he is not in.

Rosalind. You have heard him swear downright he was.

Celia. "Was" is not "is" : besides, the oath of a lover is no stronger than the word of a tapster[10] ; they are both the confirmer[11] of false reckonings. He attends here in the forest on the duke your father.

Rosalind. I met the duke yesterday and had much question with him : he asked me of what parentage I was ; I told him, of as good as he ; so he laughed and let me go. But what talk we of fathers, when there is such a man as Orlando ?

Celia. O, that's brave man ! he writes brave verses, speakes brave words, swears brave oaths, and

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1. *Sanctity*—sacredness. 2. *Holy bread*—sacrament of bread. 3. *Cast*—reject. 4. *Diana*—goddess of virginity. 5. *Sisterhood*—order of nuns. 6. *Truth*—sincerity. 7. *Pick purse*—pick-pocket. 8. *Verity*—truth. 9. *Concave*—hollow. 10. *Tapster*—wine-dealer. 11. *Confirmer*—testifier.

Celia. Yes, it must be an excellent colour. It is a reddish-brown ; that is the colour worth having.

Rosalind. And his kisses are sacred as the touch of the consecrated bread.

Celia. He has purchased a pair of lips that originally belonged to Diana. A nun, belonging to the order of Winter, does not kiss with greater sanctity. It possesses virgin purity.

Rosalind. But why did he swear that he would come this morning ? and yet he has not turned up.

Celia. He cannot be sincere.

Rosalind. Do you think so ?

Celia. I think he is not a pick-pocket, nor a horse-thief, but as for his sincerity in love, I think him as hollow (insincere) as a covered goblet or a worm-eaten nut.

Rosalind. Not sincere in love !

Celia. He may be sincere when he is in love ; but I do not think that he is in love.

Rosalind. You have heard him swear straightaway that he was in love.

Celia. 'Was' is not equivalent to 'is.' Further the oath of a lover is no more to be trusted than the word of a wine dealer. They both support a lie with their oath. He is waiting upon the duke, your father, in the forest.

Rosalind. I met the duke yesterday, and had a lot of talk with him. He asked me about my parentage. I told him that I came of as good parentage as he ; and he laughed and let me go. But what do we talk of father when there is such a topic as Orlando ?

Celia. O that is a fine fellow. He writes fine verses, speaks fine words, swears fine oaths ; and breaks them as

breaks them bravely, quite traverse, athwart the heart of his love; as a puny tilter, that spurs his horse but on one side, breaks his staff like a noble goose: but all's brave that youth mounts and folly guides. Why comes here?

Enter CORIN.

Corin. Mistress and master, you have of inquired
After the shepherd that complain'd of love,
Who you saw sitting by me on the turf,
Praising the proud disdainful[1] shepherdess
That was his mistress.

Celia. Well, and what of him?

Corin. If you will see a pageant[2] truly play'd,
Between the pale complexion of true love
And the red glow[3] of scorn and proud disdain,
Go hence a little, and I shall conduct you,
If you will mark it.

Rosalind. O, come, let us remove[4]:
The sight of lovers feedeth[5] those in love.
Bring us to this sight, and you shall say
I'll prove a busy actor in their paly. [*Exeunt*

SCENE V. *Another part of the forest.*

Enter SILVIUS *and* PHEBE.

Sil. Sweet Phebe, do not scorn me; do not Phebe:
Say that you love me not; but say not so
In bitterness.[6] The common[7] executioner,[8]
Whose heart the accustom'd[9] sight of death makes hard.
Falls[10] not the axe upon the humbled[11] neck
But first begs pardon: will you sterner be
Than he that dies and lives by bloody drops[12]?

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1. *Disdainful*—scornful. 2. *Pageant*—spectacle. 3. *Red glow*—flush. 4. *Remove*—go a few steps. 5. *Feedeth*—sustains. 6. *Bitterness*—scorn. 7. *Common*—public. 8. *Executioner*—hangman. 9. *Accustom'd*—customary. 10. *Falls*—lets fall. 11. *Humbled*—bowed. 12. *Bloody drops*—slaughter.

finely, right across the breast of his sweetheart. He is like an inexperienced tilter, who spurs his horse on one side, breaks his spear like a fool ; but all is fine when a youth is concerned and acts foolishly. Who comes here ?

Enter CORIN.

Corin. Mistress and master, you have often inquired about the shepherd who complained of love, whom you saw sitting on the grassy plot and praising the proud, scornful shepherdess who was his sweetheart.

Celia. Yes, what about him?

Corin. If you would like to see a sight in which one pleads love with a pale cheek and in all humility, and the other turning away with scorn and haughtiness, come with me a little way, and I shall conduct you to the place.

Rosalind. O let us go and see the fun. The sight of lovers keeps in countenance those who are in love. Conduct us to this sight, and you will find that I shall play an active part in this scene.

[*Exeunt.*

SCENE V. *Another part of the forest.*

Enter SILVIUS *and* PHEBE

Silvius. Sweet Phebe, do not despise me : do not please. You may say that you do not love me. But why should you say it in bitter contempt ? The public hangman, whose heart has been rendered callous by the constant sights of execution, first apologizes to the doomed before letting fall the axe on him. Will you be more cruel than one whose business it is to spill blood ?

Enter ROSALIND, CELIA *and* CORIN *behind.*

Phebe. I would not be thy executioner
I fly thee, for I would not injure thee.
Thou tell'st me there is murder[1] in mine eye :
'Tis pretty, sure, and very probable,
That eyes, that are the frail'st[2] and softest things,
Who shut their coward[3] gates on atomies,[4]
Should be call'd tyrants, butchers, murderers !
Now I do frown[5] on thee with all my heart ;
And if mine eyes can wound, now let them kill thee ;
Now counterfeit[6] to swoon ; why, now fall down ;
Or if thou canst not, O, for shame, for shame,
Lie not, to say mine eyes are murderers !
Now show the wound mine eye hath made in thee :
Scratch thee but with a pin, and there remains
Some scar[7] of it ; lean but upon a rush.
The cicatrice[8] and capable impressure[9]
Thy palm some moment keeps ; but now mine eyes,
Which I have darted[10] at thee, hurt the not.
Nor, I am sure, there is no force in eyes
That can do hurt.

Silvius. O dear Phebe,
If ever—as that ever may be near—
You meet in some fresh cheek the power of fancy,[11]
Then shall you know the wounds invisible
That love's keen arrows make.

Phebe. But, till that time,
Come not thou near me : and when that time comes,
Afflict[12] me with thy mocks,[13] pity me not ;
As, till that time, I shall not pity thee.

Rosalind [*Coming forward*] And why, I pray you ?
Who might be your mother,

1. *Murder*—power of hurting. 2. *Frail'st*—weakest. 3. *Coward*—cowardly. 4. *Atomies*—specks of dust. 5. *Frown*—look sternly. 6. *Counterfeit*—pretend. 7. *Scar*—mark. 8. *Cicatrice*—mark. 9. *Capable impresure*—perceptible impression. 10. *Darted*—thrown. 11. *Fancy*—love. 12. *Afflict*—punish. 13. *Mocks*—mockery.

Enter ROSALIND, CELIA, *and* CORIN, *behind.*

Phebe. I would not be your hangman. I run away from you, for I would not do you the least harm. You, tell me that eyes look murder. That is a nice saying, and is it, as you think, quite true that eyes, which are the weakest part of the body, which close themselves against the smallest specks of dust, should be called tyrants, butchers and murderers. Let me frown at you with all my might and if my eyes can wound let me see how they can kill you. Now pretend to faint; why do you not fall down, struck by the lightning of my eyes? Or if you cannot, O for shame, do not tell a lie that my eyes are murderous. Show me the wound that my eyes have inflicted on you. If you scratch yourself with a pin, there remains some mark if it; you lean on a rush, your palm keeps the mark and impression for a few moments. But now my eyes which I have cast at you, have not hurt you. I am sure that there is no force in eyes that can hurt.

Silvius. O dear Phebe, if ever—may that 'ever' be near—some fair face fills you with love, then you shall know what we mean by the wounds that love's arrows inflict.

Phebe. Till that time do not come near me. And when that time comes you can jeer at me, but do not pity me, as till that time I shall not pity you.

Rosalind. [*coming forward*] And why, let me ask you, madam? Whose daughter are you that you scorn, and

That you insult, exult,[1] and all at once,
Over the wretched ? What though you have no beauty ;
Must you be therefore proud and pitiless ?
Why, what means this ? Why do you look on me ?
I see no more in you than in the ordinary[2]
Of nature's sale work.[3] Od's[4] my little life,
I think she means to tangle[5] my eyes too !
No, faith, proud mistress, hope not after it :
'Tis not your inky brows, your black-silk hair,
Your bugle[6] eyeballs, nor your cheek of cream,
That can entame[7] my spirits to your worship.[8]
You foolish sheperd, wherefore do you follow her,
Like foggy south,[9] puffing[10] with wind and rain ?
You are a thousand times a properer[11] man
Than she a woman : 'tis such fools as you
That makes the world full of ill-favour'd[12] children
'Tis not her glass, but you, that flatters her ;
And out of you she sees herself more proper
Than any of her lineaments[13] can show her.
But mistress, know yourself, down on your knees,
And thank heaven, fasting, for a good man's love :
For I must tell you friendly[14] in your ear,—
Sell when you can : you are not for all markets :
Cry the man mercy[15] ; love him ; take his offer :
Foul is most foul, being foul to be a scoffer.[16]
So, take her to thee, shepherd : fare you well.

Phebe. Sweet youth, I pray you chide a year together :

I had rather hear you chide than this man woo.

Rosalind. He's fallen in love with your foulness, and she'll fall in love with my anger. If it be so, as fast as she aaswers thee with frowning looks,

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1. *Exult*—triumph. 2. *Ordinary*—ordinary specimen. 3. *Sale-work*—ready-made goods. 4. *Od's.*—God's. 5. *Tangle*—entangle. 6. *Bugle*—black. 7. *Entame*—subdue. 8. *To your worship*—to an attitude of adoration for you. 9. *South*—south wind. 10. *Puffing*—charged. 11. *Properer*—more handsome. 12. *Ill-favour'd*—ugly. 13. *Lineaments*—features. 14. *Friendly*—as a friend. 15. *Cry the man mercy*—beg his parbon. 16. *Scoffer*—scorner.

triumph over this fellow in pride? What are you so proud and cruel when you have no beauty? In fact I see no beauty in you that one should light a candle to see it by, when going to bed. Why, what do you mean? Why do you stare hard at me? I see no more beauty in you than in the ordinary specimen of nature's ready-made goods. Good heavens! I think she means to play the rogue with her eyes. Proud madam, do not hope that you can captivate my heart. Do not suppose that your dark brows, your black silky hair, your black eyeballs, or your soft cheek can enslave my heart so that I shall adore you. You foolish shepherd, why do you run after her like the south wind, charged with fog and rain? You are thousand times a more handsome man than she is a woman. It is fools like you that stock the world with ugly children. It is not her mirror, but you who flatter her. And reflected by you she sees herself fairer than any of her features shows her. But, madam, you should know your own worth; go down on your knees, and thank God and fast for the favour *viz.* the love of an honest man, which is yours. Let me whisper in your ear as a friend: you may sell yourself at the highest price, but you shall not command a very high price; beg his pardon, love him, and accept his offer When a woman who is ugly, is scornful, she proves to be ugliest. So, shepherd, take her as yours, Farewell.

Phebe. Adorable young man, go on chiding me for a year together I would prefer your chiding to this man's courtship.

Rosalind. He has fallen in love with your ugliness, and she will fall in love with my anger. If it is so, as much as she returns angry looks to your wooing her, I

I'll sauce[1] her with bitter words. Why look you so upon me?

Phebe. For no ill-will I bear you.

Rosalind. I pray you, do not fall in love with me.
For I am falser than vows made in wine[2];
Besides, I like you not. If you will know my house,
'Tis at the tuft[3] of olives here hard by.
Will you go, sister? Shepherd, ply[4] her hard.
Come, sister. Shepherdess, look on him better.
And be not proud: though all the world could see,
None could be so abused[5] in sight as he.
Come, to our flock.

[*Exeunt Rosalind, Celia and Corin.*

Phebe. Dead shepherd now I find thy saw[6] of might,[7]
"Who ever loved that loved not at first sight?"

Silvius. Sweet Phebe,—

Phebe. Ha, what say'st thou. Silvius?

Silvius. Sweet Phebe, pity me.

Phebe. Why, I am sorry for thee, gentle Silvius

Silvius. Wherever sorrow is, relief would be:
If you do sorrow at my grief in love,
By giving love, your sorrow and my grief.
Were both extermined[8].

Phebe. Than hast my love: is not that neighbourly[9]?

Silvius. I would have you.

Phebe. Why, that were covetousness.[10]
Silvius, the time was that I hated thee;
And yet it is not I bear thee love:
But since that thou canst talk of love so well,
Thy company, which erst[11] was irksome[12] to me,

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1. *Souce*—provoke. 2. *In wine*—under the influence of liquor. 3. *Tuft*—grove. 4. *Ply*—press. 5. *Abused*—deceived. 6. *Saw*—maxim. 7. *Might*—efficacy. 8. *Extermined*—terminated. 9. *Neighbourly*—friendly. 10. *Covetousness*—greed. 11. *Erst*—previously. 12- *Irksome*—disagreeable

will irritate with scornful words. Why do you stare so hard at me?

Phebe. I do not bear you any ill-will.

Rosalind. Mind you do not fall in love with me, for none can be more faithless than myself. Further I do not like you. If you want to know where my house is, it is at the grove of olives hard by. Will you go, sister? Shepherd, press your suit upon her. Let us go, sister. Shepherdess. show greater favour to him and do not be proud. None could be more deceived in sight (infatuated) than he, for everybody sees that you are a plain woman. Come, let us attend to our flock. (*Exeunt Rosalind, Celia and Corin*).

Phebe. Dead shepherd now I realize the truth of your maxim—'Who ever loved that loved not at first sight?

Silvius. Sweet Phebe.

Phebe. What do you say, Silvius?

Silvius. Sweet Phebe, pity me.

Phebe. Yes, I feel for you, gentle Silvius.

Silvius. If you feel sorry for me, you should give me relief. And you can relieve my sorrow by giving me your love for which I am pining.

Phebe. You have my love. Do I not love you as a friend should love another?

Silvius. I want to have you.

Phebe. Why, that would be greed·Silvius, there was a time when I hated you. It is not yet that I love you, but since you can discourse on love so well, I shell welcome your company which was a short while ago disagreeable to me. I shall send you on some errand, but

I will endue; and I'll employ thee too:
But do not look for further recompense[1]
Than thine own gladness that thou art employ'd.

Silvius. So holy and so perfect is my love,
And I in such a poverty of grace.[2]
That I shall think it a most plenteous crop[3]
To glean[4] the broken ears after the man
That the main harvest reaps: loose[5] now and then
A scatter'd smile, and that I'll live upon.

Phebe. Know'st thou the youth that spoke to me ere-while?

Silvius. Not very well, but I have met him oft;
And he hath bought the cottage and the bounds[6]
That old carlot[7] once was master of.

Phebe. Think not I love him, though I ask for him;
'Tis but a peevish[8] boy: yet he talks well,
But what care I for words? yet words do well,
When that speaks them pleases those that hear.
It is pretty youth; not very pretty:
But, sure, he's proud; and yet his pride becomes[9] him:
He'll make a proper[10] man: the best thing in him
Is his complexion: and faster than his tongue
Did make offence, his eye did heal it up.[11]
He is not very tall; yet for his years he's tall:
His leg is but so[12]; and yet 't s well:
There was a pretty redness in his lip,
A little riper and more lusty red
Than that mix'd in his cheek; 'twas just the difference
Betwixt the constant[13] red and mingled damask.[14]
There be some women, Silvius, had they mark'd him

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1. *Recompense*—reward. 2. *Grace*—favour. 3. *Plenteous crop*—rich harvest. 4. *Glean*—gather the remains of a harvest. 5. *Loose*—scatter. 6. *Bounds*—pasturage. 7. *Carlot*—farmer. 8. *Peevish*—sullen. 9. *Becomes*—suits. 10. *Proper*—handsome. 11. *Heal it up*—mend it. 12. *So* so—indifferent. 13. *Constant*—uniform. 14. *Mingled damask*—mixed white and red.

do not expect any reward in return for your service. Your own satisfaction that I have employed you, should be your best reward.

Silvius. So sacred and absolute is my love and I have obtained so little favour from you, that a little favour now and then shown to me will be highly treasured by me. Let me have a smile now and then from you, and it will keep me alive.

Phebe. Do you know the young man who spoke to me a few minutes ago?

Silvius. Not very well, but I have seen him often. He has bought the cottage and pasturage that the old farmer once owned.

Phebe. Do not think that I love him, though I inquire about him. He is a sulky boy; yet he talks nicely. But what do I care for words? Yet words penetrate the heart when he who speaks them, pleases those who hear. He is a handsome youth; yet I cannot say, very handsome. But surely he is proud, and yet his pride does him grace. He will be a handsome man; the best thing in him is his complexion. And his eye is so attractive that it mended the wrong that was done by his tongue. He is not very tall; yet in respect of his years he is quite tall. His leg is but indifferent; yet it is well-shaped. His lips were nicely red—more luscious red than his cheek. The colour was as distinct as uniform red is from mixed white and red. There are some woman, Silvius who, if they had studied him in details would have been on the

In parcels[1] as I did, would have gone near
To fall in love with him ; but for my part,
I love him not, nor hate him not ; and yet
I have more cause to hate him than to love him ;
For what had he to do to chide at me ?
He said mine eyes were black, and my hair black :
And now I am remember'd[2] scorn'd at me :
I marvel[3] why I answer'd not again ;
But that's all one ; omittances[4] is no quittance[5]
I'll write to him a very taunting[6] letter,
And thou shalt bear it : wilt thou, Silvius?

Sil. Phebe, with all my heart,

Phebe. I'll write it straight ;
The matter's[7] in my head and in my heart :
I will be bitter with him and passing[8] short.
Go with me, Silvius. [*Exeunt.*

ACT IV.

SCENE I. *The Forest of Arden.*

Enter ROSALIND CELIA, *and* JAQUES

Jaques. I prithee, pretty youth, let me be better acquainted with thee.

Rosalind. They say you are a melancholy fellow.

Jaques, I am so ; I do love it better than laughing.

Rosalind. Those that are in extremity of either are abominable[9] fellows, and betray[10] themselves to every modern censure[11] worse than drunkards.

Jaques. Why, 'tis good to be sad and say nothing.

Rosalind. Why then 'tis good to be a post.

1. *Parcels*—details. 2. *Am remember'd*—remember. 3. *Marvel*—wonder. 4. *Omittance*—omission. 5. *Quittance*—acquittal. 6. *Taunting*—bitter. 7. *Matter*—substance. 8. *Passing*—very. 9. *Abominable*—disgusting 10. *Betray*—lay open. 11. *Censure*—judgment.

point of falling in love with him. But as for myself I neither love nor hate him ; yet I have more reason to hate him than love him. For what business had he to throw it in my teeth ? He said my eyes and my hair were black, and now I remember he mocked me. I wonder why I did not give him back. But it makes no difference. I will not let him off because I did not then pay him back in his own coin. I shall write to him a very cutting letter, and you will bear it to him. Will you not, Silvius ?

Silvius. Phebe, most gladly.

Phebe. I shall write it at once. The subject of the letter is in my brain now. I sheel be very scornful and curt with him. Come with me, Silvius. [*Exeunt.*

ACT IV.

SCENE I. *The forest of Arden*

Enter ROSALIND, CELIA *and* JAQUES.

Jaques. I pray, handsome young man, let me have the pleasure of greater familiarity with you.

Rosalind. They say you are given to melancholy.

Jaques. That is true. I prefer melancholy to mirth.

Rosalind. Those who are given either to too much melancholy or to too much mirth, are most disgusting fellows, and they invite worse censure than drunkards.

Jaques. I think it is good to be sad and say nothing.

Rosalind. It is then as good to be a post.

Jaques. I have neither the scholar's melancholy, which is emulation[1]; nor the musician's which is fantastical[2]; nor the courtier's; which is proud nor the soldier's which is ambitious; nor the lawyer's, which is politic[3]; nor the lady's which is nice[4]; nor the lover's, which is all these; but it is a melancholy of mine own, compounded[5] of many simples,[6] extracted[7] from many objects and, indeed, the sundry[8] contemplation of my travels, in which my often rumination[9] wraps[10] me in a most humorous[11] sadness.

Rosalind. A traveller! By my faith, you have great reason to be sad; I fear you have sold your own land to see other men's; then, to have seen much and to have nothing, is to have rich eyes and poor hands.

Jaques. Yes, I have gained my experience.

Rosalind. And your experience makes you sad; I had rather have a fool to make me merry than experience to make me sad; and to travel for it too!

Enter ORLANDO.

Orlando. Good day and happiness, dear Rosalind!

Jaques. Nay, then God be wi' you,[12] an you talk in blank verse! [*Exit*

Rosalind. Farewell, Monsieur Traveller: look, you lisp,[13] and wear strange suits; disable[14] all the benefits of your own country; be out of love with your nativity,[15] and almost chide God for making you that countenance you are are; or I will scarce think you have swam in a gondola[16]. Why, how now, Orlando! where have you been all this while? You a lover! An you serve me such another trick, never come in my sight more.

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1. *Emulation*—rivalry. 2. *Fantastical*—fanciful. 3. *Polite*—based on expendiency. 4. *Nice*—fastidious. 5. *Compounded*—blended. 6. *Simples*—elements. 7. *Extracted*—drawn. 8. *Sundry*—varied 9. *Rumination*—meditation. 10. *Wraps*—invests. 11. *Humorous*—whimsical. 12. *God be wi' you*—good bye to you. 13. *Lisp*—talk in an artificial tone. 14. *Disable*—disparage. 15. *Nativity*—native country. 16. *Gondola*—a Venetian pleasure-boat.

Jaques. I have neither the scholar's melancholy which is due to rivalry, nor the musician's which is full of fancy, nor the courtier's : which springs from pride, nor the soldier's which is all ambition, nor the lawyer's, which is based on expediency, nor the lady's which is too fastidious, nor the lover's, which is blended of all these elements. But my melancholy is unique ; it is made of diverse elements, drawn from many objects ; it is based upon the observation and experience which I gathered in course of my travels. It is the contemplation of my extensive experience that invests me often in fitful sadness.

Rosalind. O you are traveller ; then you have good reason to be sad. I am afraid you might have sold your own lands to see the foreign countries. To be thus impoverished that you may see all, that is to be seen in other countries, is balanced by varied experience.

Jaques. Yes, I have gained much experience.

Rosalind. And your experience makes you sad. I would rather have a fool to amuse me than go abroad to acquire experience that it might ultimately make me sad.

Enter ORLANDO.

Orlando. Good day and happiness, dear Rosalind !

Jaques. Well, then farewell to you if you talk in verse.

Rosalind Farewell, Monsieur Traveller, you ought to talk in an affected tone, and wear outlandish clothes ; to cry against all the good of your country ; to hate your place of birth, and complain against God for making you what you are Or no one will think that you had visited Venice and sailed in a gondola. [*Exit Jaques*]

Well now, Orlando where have you been so long ? You say that you are a lover ? If you let me down again, do not come in my sight again.

Orlando. My fair Rosalind, I come within an hour of my promise.

Rosalind. Break an hour's promise in love! He that will divide a minute into a thousand parts; and break but a part of the thousandth part of a minute in the affairs of love, it may be said of him that Cupid hath clapped him[1] o' the shoulder, but I'll warrant him heart-whole.[2]

Orlando. Pardon me, dear Rosalind.

Rosalind. Nay, an you be so tardy,[3] come no more in my sight: I had as lief he wooed of a snail.

Orlando. Of a snail!

Rosalind. Ay, of a snail; for though he comes slowly, he carries his house on his head,—a better jointure,[4] I think, than you can make a woman: and I am your Rosalind.

Celia. It pleases him to call you so; but he hath a Rosalind of a better leer[5] than you.

Rosalind. Come, woo me, woo; me for now I am in a holiday humour,[6] and like[7] enough to consent. What would you say to me how, an I were you very very Rosalind?

Orlando. I would kiss before I spoke.

Rosalind. Nay, you were better speak first; and when you were gravelled[8] for lack of matter you might take occasion to kiss. Very good orators, when they are out[10] they will spit; and for lovers, lacking (God warn us!) matter the cleanliest shift[11] is to kiss.

Orlando. How if the kiss be denied?

Rosalind. Then she puts you to entreaty, and there begins new matter.

1. *Clapped him*—made a gesture of arresting. 2. *Heart whole*—free from love. 3. *Tardy*—slow. 4. *Jointure*—dowry. 5. *Leer*—countenance. 6. *Holiday humour*—merry mood. 7. *Like*—likely. 8. *Gravelled*—stuck 9. *Matter*—subject. 10. *But*—out of matter. 11. *Cleanliest shift*—the safest course.

Orlando. My fair Rosalind, I come within an hour of my promised time.

Rosalind. To be late almost by an hour in matters of love! He who will divide a minute into a thousand parts and be late by a thousandth part of a minute in the matter of keeping an appointment with his sweetheart cannot be said to be in love. I am sure he is "fancy free."

Orlando. Excuse me, dear Rosalind.

Rosalind. Well, if you are so lazy, do not come any more in my sight. I would rather be courted by a snail.

Orlando. By a snail?

Rosalind. Yes, by a snail. For though he is slow in movement, he carries his house on his head. It is a better dowry, I think than you make a woman. Further he is armed with his own destiny.

Orlando. What is that?

Rosalind. Why, horns, which such as you make your wives responsible for. But the snail carries his own fortune with him, and forestalls the blame of his wife.

Orlando. Virtue has nothing to do with horns, and my Rosalind is virtuous.

Rosalind. I am your Rosalind.

Celia. He is pleased to call you so; but he has a Rosalind more fair to look at than you.

Rosalind. Come court me, for now I am in a plaint mood and likely enough to yield. What would you say to me now, if I were your real Rosalind?

Orlando. I would kiss before I spoke.

Rosalind. You should better speak first, and when you were at a loss what to say, you might have a chance to kiss. Very good orators, when they fumble, will spit. And when lovers seem to be in want of thought and speech (may God help us from such a crisis) the best thing for them to do is to kiss.

Orlando. How if the kiss is refused?

Rosalind. Then you pray for it again, and so there is something to talk of.

Orlando. Who could be out, being before his beloved mistress.

Rosalind. Marry, that should you, if I were your mistress.—Am not I your Rosalind ?

Orlando. I take some joy to say you are because I would be talking of her.

Ros. Well, in her person[1] I say,—I will not have you.

Orlando. Then, in mine own person, I die.

Rosalind. No, faith, die by attorney.[2] The poor world is almost six thousand years old, and in all this time there was not any man died in his own person, *videlicet*[3] in a love cause. Troilus had his brains dashed out with a Grecian club ; yet he did what he could to die before ; and he is one of the patterns[4] of love. Leander, he would have lived many a fair years, though Hero had turned nun, if it had not been for a hot midsummer night ; for, good youth ; he went but forth to wash him in the. Hellespont, and, being taken with[5] the cramp, was drowned : and the foolish chroniclers[6] of that age found[7] it was—Hero of Sestos. But these are all lies ; men have died from time to time, and worms have eaten, but not for love.

Orlando. I would not have my right[8] Rosalind of this mind[9] ; for, I protest, her frown might kill me.

Rosalind. By this hand, it will not kill a fly. But come, now I will be your Rosalind in a more coming-on[10] disposition ; and ask me what you will, I will grant it.

Orlando. Then love me Rosalind.

Ros. Yes, faith, will I, Fridays and Saturdays and all.

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1. *In her person*—in the character of Rosalind. 2. *Attorney*—proxy. 3. *Videlicet*—namely. 4. *Patterns*—models. 5. *Taken with*—seized with 6. *Chroniclers*—historians. 7. *Found*—returned a verdict. 8. *Right*—true. 9. *Of this mind*—of this opinion. 10. *Coming-on*—yielding.

Orlando. Who could be out of words and thought when he was in the presence of his sweetheart?

Rosalind. I am sure you would lack matter and speech, if I were your sweetheart.

Orlando. What, shall I be out of my suit?

Rosalind. Not out your apparel, and yet out of your suit. Am I not your Rosalind?

Orlando. I take some delight in saying you are, because I should have some chance of taking of her.

Rosalind. Well, then, in the character of Rosalind, I say I will not have you.

Orlando. Then as I am Orlando, I die.

Rosalind. No, indeed, you can die by proxy. The world as it is, is supposed to be almost six thousand years old, and all this time no man had ever really died in a love-affair. Troilus was killed with a club by a Greek; yet he did all he could to die before being killed by a Greek, and he is taken as an ideal lover. Leander would have lived many years though Hero had remained a virgin, if it had not been for a hot midsummer night for, oppressed by heat, he went to bathe in the Hellespont, and, gripped by the cramp, was drowned; and the foolish historians of the age declared that the cause of his death was the Hero of Sestos. These are all lies; men (who were reputed to be in love) had died, and had been eaten by worms but they certainly did not die for love.

Orlando. I would not have my real Rosalind think so, for, I swear her angry look would be my death.

Rosalind. I swear by this hand, it will not kill even a fly. But come now, I shall now play the role of Rosalind in a more obliging manner, and whatever you ask, I shall grant.

Orlando. Then love me, Rosalind.

Rosalind. Yes, indeed, I shall love you all the days of the week.

Orlando. And wilt thou have me?

Rosalind. Ay, and twenty such.

Orlando. What sayest thou?

Rosalind. Are you not good?

Orlando. I hope so.

Rosalind. Why then, can one desire too much, of a good thing? Come, sister, you shall be the priest and marry us. Give me your hand, Orlando. What do you say, sister?

Orlando. Pray thee, marry us.

Celia. I cannot say the words.

Rosalind. You must begin,—"Will you, Orlando."

Celia. Go to. Will you, Orlando, have to wife this Rosalind?

Orlando. I will.

Rosalind. Ay, but when?

Orlando. Why now; as fast as she can marry us.

Rosalind. Then you must say,—"I take thee, Rosalind, for wife."

Orlando. I take thee, Rosalind, for wife.

Rosalind. I might ask you for your commission; but I do take thee, Orlando, for my husband; there's a girl goes before the priest; and, certainly, a woman's thought runs before her actions.

Orlando. So do all thoughts; they are winged.

Rosalind. Now tell me how long you would have her after you have possessed her.

Orlando. For ever and a day.

Rosalind. Say a day, without the eve. No, no, Orlando; men are April when they woo, December when they wed: maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary cock-pigeon over

Orlando. And will you have me ?
Rosalind. Why, one Orlando ? I shall have twenty such.
Orlando. What do you say ?
Rosalind. Are you not good ?
Orlando. I hope that I am.

Rosalind. Why, then, there is no harm if one desires; too much of a good thing. Come, sister, you shall act as the priest, and marry us. Give me your hand. Orlando. What do you say sister ?

Orlando I pray you, marry us.
Celia. I cannot say the words of marriage.
Rosalind. You should begin, 'Will you Orlando'—

Celia, That's right. Will you, Orlando, have this Rosalind as your wife ?

Orlando. I will.
Rosalind. Yes, but when ?
Orlando. Why, at once—as soon as she can marry us.
Rosaliud. Then you must say, 'I take you, Rosalind, as wife'.

Orlando. I take you, Rosalind, for wife.

Rosalind. I might ask you for your authority to take me for your wife, but I accept you Orlando, for my husband. Here a girl is taking the initiative, which the priest should have done—but a girl's thought precedes he action.

Orlando. So do all thoughts: they fly as fast as if they were winged.

Rosalind. Now tell me how long you would have her, after she is your own ?

Orlando. For ever and a day.

Rosalind. You may drop 'for ever' and keep 'a day'. No, Orlando, men are gay and lively like April when they carry on courtship, but they are sullen and gloomy like December when they marry; so maids are bright and full of joy like May, when they are maids but their temperament changes after they are married. I shall be more jealous of you than a Barbary cook-pigeon of his hen,

his hen, more clamorous[1] than a parrot against[2] rain, more new-fangled[3] than an ape, more giddy[4] in my desires than a monkey: I will weep for nothing, like Diana in the fountain, and I will do that when you are disposed to be merry: I will laugh like a hyen,[5] and that when thou art inclined to sleep.

Orlando. But will my Rosalind do so?

Rosalind. By my life, she will do as I do.

Orlando. O, but she is wise.

Rosalind. Or else she could not have the wit to do this: the wiser, the waywarder[6]: make[7] the doors upon a woman's wit, and it will out at the casement[8]: shut that, and 'twill out at the key-hole: stop that, 'twill fly with the smoke out at the chimney.

Orlando. A man that had a wife with such a wit, he might say—"Wit, whither wilt?"[9]

Rosalind. Marry, you shall never take her without her answer,[10] unless you take her without her tongue. O, that woman that cannot make her fault her husband's occasion,[11] let her never nurse her child herself, for she will breed[12] it like a fool!

Orl. For these two hours, Rosalind I will leave thee.

Ros. Alas, dear love, I cannot lack thee[13] two hours!

Orlando. I must attend the duke at dinner: by two o'clock I will be with thee again.

Rosalind. Ay, go your ways, go your ways; I knew what you would prove: my friends told me as

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1. *Clamorous*—noisy. 2. *Against*—in anticipation of. 3. *New-fangled*—fond of new things. 4. *Giddy*—sensual. 5. *Hyen*—hyena. 6. *Waywarder*—more capricious. 7. *Make*—shut. 8. *Casement*—window. 9. *Wither wilt*—what are you after. 10. *Without her answer*—without her excuse. 11. *Her husband's occasion*—an opportunity to find fault with her husband. 12. *Breed*—bring up. 13. *Lack thee*—do without you.

more noisy than a parrot in anticipation of rain, more fond of new things than an ape, more sensual than a monkey. I shall weep without a cause like the fountain with Diana, and I shall weep when you are in a jovial mood. I shall laugh like a hyena when you feel sleepy.

Orlando. But I doubt whether my true Rosalind will behave so.

Rosalind. On my word, she will behave just as I behave.

Orlando. But I know she is wise.

Rosalind If she had not been wise, she could not behave as I have predicted. The wiser, the more capricious. Shut the doors on a woman's wit, it willl peep out at the window ; shut the window, it will peer through the key-hole ; stop the key-hole and it will fly out at the chimney.

Orlando. A wife with such a wit will make her husband's life miserable.

Rosalind. A woman is never without her pretext. It would be different if you married a mute and dumb woman. A woman who cannot excuse her fault by shifting the blame to her husband, should not rear her own child herself, for she would bring it up as a fool.

Orlando. Let me take leave of you, Rosalind, for two hours.

Rosalind. Alas, dear ! I cannot do without you for two hours.

Orlando. I must join the duke at dinner. By two o'clock, I shall be with you again.

Rosalind. Please yourself. I know you would break your faith ; my friends warned me against it, and I knew

much, and I thought no less: that flattering[1] tongue of yours won me: 'tis but one cast away,[2] and so,—come, death! Two o'clock is your hour?

Orlando. Ay, sweet Rosalind.

Rosalind. By my troth,[3] and in good earnest,[4] and so God mend me, and by all pretty oaths that are not dangerous,[5] if you break one jot of your promise, or come one minute behind your hour, I will thank you the most pathetical[6] break-promise,[7] and the most hollow[8] lover, and the most unworthy of her you call Rosalind, that may be chosen out of the gross[9] band of the unfaithful: therefore beware my censure,[10] and keep your promise.

Orlando. With no less religion than if thou wert indeed my Rosalind: so, adieu.

Rosalind. Well, Time is the old justice that examines all such offenders, and let Time try: adieu.

[*Exit Orlando.*

Celia. You have simply misused[11] our sex in your love-prate[12]: we must have your doublet and hose plucked over your head,[13] and show the world what the bird hath done to her own nest.

Rosalind. O coz, coz, coz, my pretty little coz, that thou didst know how many fathom deep I am in love! But it cannot be sounded[14]: my affection hath an unknown bottom, like the boy of Portugal.

Celia. Or rather, bottomless; that as fast as you pour affection in, it runs out.

Rosalind. No that same wicked son of Venus,[15] that we begot of thought,[16] conceived of spleen[17] and

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1 *Flattering*—persuasive. 2. *Cast away*—lost and abandoned 3. *Troth*—truth. 4. *In good earnest*—in all seriousness. 5. *Dangerous*—criminal. 6. *Pathetical*—pitiable. 7. *Break-promise*—a breakear of promises. 8. *Hollow*—insincere. 9. *Gross*—whole. 10. *Censure*—judgment. 11. *Misused*—slandered. 12. *Love-prate*—discourse on love. 13. *Plucked over your head*—stripped. 14. *Sounded*—measured. 15. *Wicked son of Venus*—illegitimate son of Venus (Cupid). 16. *Thought*—melancholy. 17. *Spleen*—saprice.

it too. Your persuasive tongue his won me. I am but lost, and so let me welcome death. Two o'clock is the time you give me ?

Orlando. Yes, dear Rosalind.

Rosalind. In faith, and in all seriousness, and so God give me better fortune, and by all innocent oaths which offend none, if you break one item of your promise, or come one minute late, I shall regard you as an outrageous promise-breaker, and the most insincere lover, and so most unworthy of her whom you call Rosalind—in fact the most faithless and degenerate lover of the whole lot. Therefore, take heed of my judgment, and keep your word.

Orlando. I would keep my promise as it were a religious vow, and as if you were the true Rosalind. So farewell.

Rosalind. Time is the judge of all those who break their promise. Let time test your truth and sincerity.

[*Exit Orlando.*

Celia. You have simply disparaged our sex in you discourse on love. I should strip you of your doublet and hose, and show to the world that it was a woman who had railed at her own sex.

Rosalind. O cousin, my pretty little cousin, I wish you knew how over head and ears in love I am. The depth of my love cannot be measured. My love is of unfathomable bottom, like the bay of Portugal.

Celia. If it is bottomless as you say, then as fast as you pour your affection in, it runs out.

Rosalind. No, that bastard son of Venus, Cupid, who was engender d of melancholy brooding, and created out of caprice and born of madness, that blind

born of madness; that blind rascally boy, that abuses,[1] every one's eyes because his own are out, let him be judge how deep I am in love: I'll tell thee, Aliene, I cannot be out of the sight of Orlando: I'll go find a shadow,[2] and sigh till he come.

Celia. And I'll sleep. [*Exeunt.*

SCENL II. *Another part of forest.*

Enter JAQUES, Lords, *and Foresters.*

Jaques. What is he that killed the deer?

A Lord, Sir, it was I.

Jaques. Let's present him to the duke, like a Roman conqueror; and it would do well to set the deer's horns upon his head, for a branch of victory.[3]
Have you no song, forester, for this purpose?

Forester. Yes, sir.

Jaques. Sing it: 'tis no matter how it be in tune, so it make noise enough.

Song.

For. What shall he have that kill'd the deer?
His leather skin and horns to wear,
Then sing him home;

[*The rest shall bear this burden.*

Take thou no scorn to wear the horn:
It was a crest[4] ere thou wast born;

Thy father's father wore it,
And thy father bore it:

The horn, the horn, the lusty[5] horn
Is not a thing to laugh to scorn. [*Exeunt.*

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1. *Abuses*—deceives. 2. *Shadow*—a shady retreat. 3. *Branch of victory*—trophy. 4. *Crest*—device placed on wreath, coronet etc. 5. *Lusty*—merry.

boy who deceives everyone's eyes, because he is blind, I appeal to him to say how deep I am in love. Let me tell you, Aliena, I cannot bear the absence of Orlando. I shall go and find a shady tree, and sigh away the time till he comes again.

Celia. And I shall sleep in the meantime. [*Exeunt.*

SCENE II. *Another part of the forest.*

Enter JAQUES Lords, *and Foresters.*

Jaques. Who is he that killed the deer ?

A Lord. Sir, it was I.

Jaques. Let us present him to the duke as a victorious Roman general, entering in triumph. And I suggest that his head be decorated with the deer's horns as an emblem of victory. Have you no song, forester, to grace the occasion ?

Forester. Yes, sir.

Jaques. Sing it. It does not matter whether it is out of tune ; let it only make plenty of noise.

Song

What shall he have that killed the deer ? He may have his leather skin and horns to wear. Then follow him home with song. (*The rest shall bear the burden*).

Do not despise to wear the horns. It was a head dress in use before you were born. Your father's father wore it, and your father too carried it with him. The horn, the horn, the merry horn is not a thing to be laughed at. [*Exeunt.*

SCENE III. *Another part of the forest*

Enter ROSALIND *and* CELIA

Rosalind. How say you now? Is it not past two o'clock? and here much Orlando!

Celia. I warrant[1] you, with pure love and troubled brain, he hath ta'en his bow and arrows, and is gone forth—to sleep. Look, who comes here.

Enter SILVIUS.

Silvius. My errand[2] is to you, fair youth!
My gentle Phebe bid me give you this:
[*Giving a letter.*
I know not the contents; but as I guess
By the stern brow[3] and waspish[4] action[5]
Which she did use as she was writing of it,
It bears an angry tenour[6]: pardon me.
I am but as a guiltless[7] messenger.

Rosalind. Patience herself would startle[8] at this letter,
And play the swaggerer[9]: bear this, bear all.
She says I am not fair; that I lack manners;
She calls me proud, and that she could not love me,
Were man as rare as phoenix.[10] 'Od's my will!
Her love is not the hare that I do hunt:
Why writes she so to me? Well, shepherd, well,
This is a letter of your own device[11].

Silvius. No, I protest I know not the contents:
Phebe did write it.

Rosalind. Come, come, you are a fool,
And turn'd into the extermity[12] of love.
I saw her hand: she has a leathern hand,

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1. *Warrant*—assure. 2. *Errand*—business. 3. *Stern brow*—angry look. 4. *Waspish*—peevish. 5. *Action*—motion. 6. *Tenour*—purpose. 7. *Guiltless*—innocent. 8. *Startle*—be provoked. 9. *Play the swaggerer*—be violent. 10. *Phoenix*—the fabulous Arabian bird, only one existing at a time. 11. *Device*—composition. 12. *Extremity*—desperation.

SCENE III. *Another part of the forest.*

Enter ROSALIND *and* CELIA.

Rosalind. What have you got to say now? It is past two, and there is no Orlando.

Celia. I tell you, afflicted with pure love and a vexed brain as he is, he has taken his bow and arrows, and gone forth to sleep. Look, who comes here.

Enter SILVIUS

Silvius My business is to you, fair youth. My gentle Phebe charged me to give you this. (*Giving a letter*). I do not know what the letter contains; but as I guess by her angry look and sullen motion when she wrote the letter, its contents must be dictated by anger. I beg your pardon; I am but an innocent messenger.

Rosalind. One who is the very embodiment of patience, would be exasperated beyond measure by the contents of this letter, and give way to violence. If one is to put up with this, one might as well put up with any insult. She says I am not fair, that I am rude and insolent. She calls me proud, and says that she could not love me, even if men were as rare as the phoenix. Good heavens! I am not solicitious of her love. Why does she write in this strain to me? Well, shepherd, this is a letter that has been drafted by you.

Silvius. I swear I do not know the contents of the letter. Phebe wrote it herself.

Rosalind. I cannot but think that you are a fool, and you are infatuated by love. I noticed her hand. It was a coarse and rough hand, with the colour of sandstone. I at first thought that she had been wearing gloves, but,

A freestone-colour'd hand ; I verily[1] did think
That her old gloves were on, but 'twas her hands :
She has a house wife's hand : but that's no matter :
I say she never did invent this letter ;
This is a man's invention,[2] and his hand.

Silvius Sure, it is hers.

Rosaiind. Why 'tis a boisterous[3] and a cruel style,
A style for challengers ; why, she defies me,
Like Turk to Christian, woman's gentle brain
Could not drop forth such giant-rude[4] invention,
Such Ethiop[5] words, blacker in their effect
Than in their countenance[6]. Will you hear the letter ?

Silvius. So please you, for I never heard it yet ;
Yet heard too much of Phebe's cruelty.

Rosalind. She Phebes me[7] : mark how the tyrant writes. [*Reads.*

"Art thou god to shepherd turn'd.[8]
That a maiden's heart hath burn'd,[9] ?"

Can a woman rail[10] thus ?

Silvius. Call you this railing ?

Rosalind. [*Reads*]

"Why, thy godhead[11] laid apart,
Warr'st thou with a woman's heart ?"—

Did you ever hear such railing ?—

"Whiles the eye of man did woo me.
That could do no vengeance[12] to me."

Meaning me a beast.—

"If the scorn of your bright eyne[13]
Have power to raise[14] such love in mine,
Alack [15] in me what strange effect
Would they work in mild aspect[16] !

1. *Verily*—truly. 2. *Invention*—composition. 3. *Boisterous*—violent. 4. *Giant-rude*—monstrously rude. 5. *Ethiop*—black. 6. *Countenance*—appearance. 7. *Phebes me*—bullies me as is the nature of Phebe. 8. *Turn'd*—transformed. 9. *Burn'd*—set aflame with love. 10. *Rail*—abuse. 11. *Godhead*—divinity. 12. *Vengeance*—harm. 13. *Eyne*—eyes. 14. *Raise*—inspire. 15. *Alack*—alas. 16. *Aspect*—expression.

no, it was her hands with no gloves on. She has the hand of a housewife ; but that is immaterial. I mean to say that she could not have composed this letter. This must have been composed by a man.

Silvius. Sir, it is her composition.

Rosalind. Surely it is written in an unmeasured style of scorn and passion—a style that one challenger may write to another. She seems to defy me. As a Turk would challenge a Christian. A woman's brain could not have composed such a monstrous letter, and emitted such black words, more serious in their import that they appear. Will you hear the letter ?

Silvius. If it may please you, for I never heard it before, and yet I have had too much experience of Phebe's cruelty.

Rosalind. She plays the Phebe with me. Note how the tyrant writes. (*Reads*). Are you a god who has assumed the form of a shepherd and set the heart of a maiden on fire ? Can a woman scold like this ?

Silvius. Do you call it scolding ?

Rosalind (*Reads*). Why, having cast aside your divinity, do you carry war into a woman's heart ? Did you ever hear such scolding ? While the eye of man courted me, it could do no harm to me. She means me to be an animal. If your scornful eye can kindle such passion in my heart, alas what effect a mild expression of your

Whiles you chid me, I did love ;
How then might your prayers move !
He that brings this love to thee
Little knows this love in me :
And by him seal up thy mind :
Whether that thy youth and kind
Will the faithful offer[1] take
Of me and all that I can make ;
Or else by him my love deny.
And then I'll study[2] how to die."

Silvius. Call you this chiding ?

Celia Alas, poor shepherd !

Rosalind. Do you pity him ? No, he deserves no pity. Wilt thou love such a woman ? What to make thee an instrument, and play false strains[3] upon thee ! Not to be endured ! Well, go your way to her, for I see love hath made thee a tame snake[4], and say this to her ; that if she love me, I charge her to love thee ; if she will not, I will never have her, unless thou entreat for her. If you be a true lover, hence, and not a word : for here comes more company. [*Exit Silvius*

Enter OLIVER.

Oli. Good morrow, fair ones : pray you, if you know,
Where in the purlieus[5] of this forest stands
A sheep-cote fenced[6] about with olive-trees ?

Cel. West of this place, down in the neighbour bottom[7]?
The rank[8] of oisers by the murmuring stream
Left on your right hand brings you to the place.
But at this hour the house doth keep itself[9],
There's none within.

1. *Faithful offer*—offer of faithful love. 2. *Study*—endeavour. 3. *Strain*—notes. 4. *Tame snake*—poor, contemptible fellow 5. *Purlieus.* —outskirts. 6. *Fenced*—ringed. 7. *Neighbour bottom*—neighbouring valley. 8. *Rank*—row. 9. *Doth keep itself*—is empty.

eyes would work in me! While you rebuked me, I loved you. How then would your appeals move my heart deeply? He who brings this message of love to you, does not suspect any in me. You can send your reply under the seal of secrecy through the same messenger. And let me know whether you will be gracious enough to accept the faithful offer of love from me, or you may let me know through the same messenger whether you reject my love, and then it will be my look-out how I may die.

Silvius. Do you call this abusing you?

Celia. Alas, poor shepherd.

Rosalind. Do you pity him? He does not deserve pity. Will you love such a woman? When she will use you as a tool in furtherance of her illicit love? It is not to be borne. Well, go back to her. I see love has made you a poor contemptible fellow and say this to her; that if she loves me, let her love you; if she will not love you. I will not have her unless you plead for her. If you are a true lover, depart at once without wasting a word; for, here comes more company.

Enter OLIVER.

Oliver. Good morning, fair ones; may it please you to tell me where on the outskirts of the forest stands a shepherd's cottage, ringed round with olive trees?

Celia. West of this place, down in the neighbouring valley. The row of willows by the stream that flows murmuring on, left on your right hand, brings you to the place. But at this hour the house is empty. There is none within.

Oliver. If that an eye may profit by a tongue,
Then should I know you by description ;
Such garments and such years :—"The boy is fair,
Of female favour[1], and bestows[2] himself
Like a ripe[3] sister : the woman low,
And browner than her brother." Are not you
The owner of the house I did inquire for ?

Celia. It is no boast, being ask'd, to say we are.

Oliver. Orlando doth commend[4] him to you both :
And to that youth he calls his Rosalind
He sends this bloody[5] napkin ; are you he ?

Rosalind. I am ; what must we understand by this ?

Oliver. Some of my shame ; if you will know of me.
What man I am, and how, and why, and where
This handkercher was stain'd.

Celia. I pray you tell it.

Oliver. When last the young Orlando parted from you.
He left a promise to return again
Within an hour ; and pacing[6] through the forest,
Chewing the food of[7] the sweet and bitter fancy[8].
Lo, what befel ! he threw his eye aside,
And mark what object did present itself ;
Under an oak, whose boughs were moss'd with age,
And high top bald[9] with dry antiquity[10]
A wretched ragged man, o'ergrown with hair,
Lay sleeping on his back : about his neck
A green and gilded[11] snake had wreathed[12] itself,
Who with her head, nimble[13] in threats, approache'd
The opening of his mouth ; but suddenly,
Seeing Orlando, it unlink'd itself,
And with indented glides did slip away

1. *Favour*- appearance. 2. *Bestows*—conducts. 3. *Ripe*—elder. 4. mmend—sent his greetings. 5. *Bloody*—bloodstained. 6. *Pacing*—alking 7. *Chewing the food*—ruminating. 8. *Fancy*—love. 9. *Bald* withered. 10. *Antiquity*--age. 11. *Gilded*—gleaming. 12. *Wreathed* twisted. 13. *Nimble*—quick.

Oliver. If what I see may supplement the description given to me, then I ought to know you from description. The clothes and years given seem to tally. The boy is fair, with a feminine beauty of features, and conducts himself like an elder sister. The woman is lower in height and darker than her brother. Are you not the owner of the house I am asking for?

Celia. It will not be an idle boast, if we are the owners of the house you are inquiring for.

Cliver. Orlando sends his greetings to you both, and to the youth whom he calls Rosalind he sends this handkerchief, stained with blood. Are you he?

Rosalind. I am. What am I to understand by this sign?

Oliver. It is concerned with part of my shame, if you will know of me who I am, and how, and why and where this handkerchief was stained.

Celia. I pray you, tell the story.

Oliver. When last Orlando left you, he promised to return within an hour. When walking through the forest, wrapt in thoughts of love, both sweet and bitter, what happened! When he looked closely down, the object that presented itself to his eyes, under an oak tree, whose branches were covered with ancient moss, and whose high top was withered with age, was a miserable-looking man, shaggy and hairy. He lay sleeping on his back; a green and bright snake had twisted itself about his neck, and lifted its hood, threatening to dart into the opening of his mouth. But at the sight of Orlando the snake untwisted itself, and with a sinuous movements, slunk off into a bush. In the bush a lioness ravenously

Into a bush : under which bush's shade
A lioness, with udders all drawn dry.[1]
Lay crouching,[2] head on ground, with catlike watch,
When that the sleeping man should stir[3] ; for'tis
The royal disposition[4] of that beast
To prey on nothing that doth seem as dead :
This seen, Orlando did approach the man,
And found it was his brother elder brother,

Celia. O, I have heard him speak of that same brother ;
And he did render[5] him the most unnatural
The lived amongst men.

Oliver. And well he might so do,
For well I know he was unnatural.

Rosalind. But, to Orlando : did he leave him there,
Food to the suck'd and hungry lioness ?

Oliver. Twice did he turn his back and purposed[6] so ;
But kindness nobler even than revenge,
And nature[7] stronger than his just occasion,[8]
Made him give battle to the lioness,
Who quickly fell before him : in which hurtling[9]
From miserable slumber I awaked.

Celia. Are you his brother ?

Rosalind. Was it you he rescued ?

Celia. Was't you that did so oft contrive[10] to kill him ?

Oliver. 'Twas I ; but 'tis not I : I do not shame
To tell you what I was, since my conversion[11]
So sweetly tastes, being the thing I am,

Rosalind. But, for the bloody napkin ?

Oliver. By and by.
When from the first to last, betwixt as two,
Tears out recountments[12] had most kindly bathed,

---

1. *With udders all drawn dry*—sucked by her cubs till she was hungry and exhausted. 2. *Crouching*—ready to spring. 3. *Stir*—move. 4. *Royal disposition*—kingly nature. 5. *Render*—describe. 6. *Purposed*—intended. 7. *Nature*—natural affection. 8. *Occasion*—oppsrtunity of revenge. 9. *Hurtling*—confusion. 10. *Contrive*—plot. 11. *Conversion*—turning on a new leaf. 12. *Recountments*—narratives.

hungry, stood, ready to spring, with her head bent on the ground, watching with the caution of a cat, when the sleeper should awake; for the kingly nature of the beast forbade her to prey on anything that seemed to be dead. Having taken in the situation. Orlando drew near to the man, and found that it was his elder brother.

Celia. Yes, I have heard him speak of that brother. And Orlando described him as the most unnatural man, living in the world.

Oliver. Well might Orlando describe his brother thus, for I know well that he was unnatural.

Rosalind. Let us return to Orlando. Did he leave his brother in peril, a prey to the hungry lioness ?

Oliver. Twice Orlando turned back; intending to leave his brother to his fate But kindness, a higher impulse than the desire of revenge, and natural feeling proving stronger than the desire of revenge, induced him to encounter the lioness. The lioness was slain by him, and the tumult awoke me, the wretched sleeper.

Celia. Are you his brother ?

Rosalind. Was it you whose life he saved ?

Celia. Was it you who plotted so often to kill him ?

Oliver. It was I, but I am now changed. I am not ashamed to tell you what I was, since the change that has taken place in me, is agreeable to me, and suits my disposition now.

Rosalind: Now what about the blood-stained handkerchief ?

Oliver. I am coming to it presently. All the time that we each told the other the adventures that we had been through, we kept shedding tears. And when I had

As how I came into that desert place :—
In brief, he led me to the gentle duke,
Who gave me fresh array[1] and entertainments,[2]
Committing[3] me unto my brother's love ;
Who led me instantly unto his cave,
There stripp'd[4] himself; and here upon his arm
The lioness had torn some flesh away,
Which all this while had bled ; and now he fainted,
And, cried, in fainting, upon Rosalind.
Brief, I recover'd him, bound up[5] his wound ;
And after some small space,[6] being strong at heart,
He sent me hither, stranger as I am,
To tell this story, that you might excuse
His broken promise, and to give this napkin,
Dyed[7] in his blood, unto the shepherd youth
That he in sport[8] doth call his Rosalind.

Celia. Why, how now, Ganymede ! sweet Ganymede !
[*Rosalind faints.*

Oliver. Many will swoon when they dolook on blood.

Celia. There is more in it. Cousin Ganymede !

Oliver. Look, he recovers.

Rosalind. I would I were at home.

Celia. We'll lead you thither.
I pray you, will you take him by the arm ?

Oliver. Be of good cheer,[9] youth : you a man ! you lack a man's heart.

Rosalind. I do so, I confess it. Ah, sirrah,[10] a body[11] would think this was well counterfeited[12] ! pray you, tell your brother how well I counterfeited Heigh ho !

Oli. This was not counterfeit : there is too great

1. *Array*—clothes. 2. *Entertainment*—food. 3. *Committing*—entrusting. 4. *Stripp'd*—bared. 5. *Bound up*—dressed. 6. *Space*—time. 7. *Dyed*—stained. 8. *In sport*—in jest. 9. *Cheer*—countenance. 10. *Sirrah*—fellow. 11. *A body*—one. 12. *Counterfeited*—mimicked.

told him how I came into this wilderness, he, to make the story short, led me to the gentle duke. The duke gave me fresh clothes and food, entrusting me to the care and affection of my brother. My brother at once led me to his cave, and there bared his arm, and then we saw a flesh wound on his arm, which had been bleeding so long, and now he fainted, and when on the point of fainting, he called upon the name of Rosalind. In short, I brought him back to consciousness, and dressed his wound. And having recovered his strength in a short while, he sent me here, though I am a stranger, to tell this story, so that you might excuse his failure to keep his word, and to give this handkerchief, stained in his blood, to the shepherd youth, whom he calls in fun his Rosalind. (*Rosalind swoons*)

Celia. Why, what is the matter, Ganymede ?

Oliver. Many faint at the sight of blood ; they cannot stand it.

Celia. There is more in it than appears. Cousin Ganymede !

Oliver. Look, he is coming to his senses.

Rosalind. I wish I were at home.

Celia. We shall conduct you there. Will you please take him by the arm ?

Oliver. Be of comfort, youth. Are you not a man ? And yet you seem to lack the heart of a man.

Rosalind. I confess to my shame that I am not what I should be. Well, fellow, one would think that the fainting fit was well mimicked. Do you please tell your brother now well I played my part.

Oliver. It was was no stage-acting. Your paleness gave

testimony[1] in your complexion, that it was a passion of earnest.[2]

Rosalind. Counterfeit, I assure you.

Oliver. Well then, take a good heart,[3] and counterfeit to be a man,

Rosalind. So I do : but, i' faith, I should have been a woman by right.

Celia Come you look paler and paler : pray you, draw homewards. Good sir, go with us.

Oliver. That will I, for I must bear answer back. How you excuse my brother, Rosalind.

Rosalind. I shall devise something[4] : but, I pray you, commend[5] my counterfeiting to him. Will you go ? [*Exeunt.*

ACT V.

SCENE I. *The Forest of Arden.*

Enter TOUCHSTONE *and* AUDREY.

Touchstone. We shall find a time, Audrey ; patience, gentle Audrey.

Audrey. Faith, the priest was good enough, for[6] all the old gentleman's saying.

Touchstone. A most wicked Sir Oliver, Audrey, a most vile[7] Martext. But, Audrey, there is a youth here in the forest lays claim to you.

Audrey. Ay, I know who 'its : he hath no interest[8] in me in the world : here comes the man you mean.

Touchstone. It is meat and drink[9] to me to see a clown : by my troth, we that have good wits have

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1. *Testimony*—evidence. 2. *Passion of earnest*—a real feeling. 3. *Take a good heart*—summon courage. 4. *Devise something*—make up a reply. 5. *Commend*—speak well of. 6. *For*—in spite of. 7. *Vile*—abominable. 8. *Interest*—claim on. 9. *Meat and drink*—great delight.

evidence of the reality of the fainting fit.

Rosalind. It was all a play, I assure you.

Oliver. Then summon your courage, and play to be a man.

Rosalind. So I am doing. But, indeed, I should have been born a woman.

Celia. You are looking paler. Let us go home. Good sir, come with us.

Oliver. I am coming with you, for I must carry back the answer how you excuse my brother.

Rosalind. I shall have to make up some reply; but I pray you, speak highly of my art in mimicking a fainting fit. Will you come? [*Exeunt.*

ACT V.

SCENE I. *The Forest of Arden.*

Enter TOUCHSTONE *and* AUDREY.

Touchstone. We shall find a proper time to marry, Audrey. Do not be impatient, Audrey.

Audrey. But I think the priest was quite sufficient in spite of all that the old fellow said.

Touchstone. No, Sir Oliver was a most wicked fellow. He was a most abominable Martext. But, Audrey, there is a young fellow here who claims you to be his own.

Audrey. I know who it is. He has no claim on me in the world. Here comes the man you mean.

Touchstone. It is a great delight to me to see a clown. We who are gifted with wit, are to be held to account for

much to answer for; we shall be flouting[1]; we cannot hold.[2]

Enter WILLIAM.

William. Good even, Audrey.

Audrey. God ye good even, William.

William. And good even to you, sir.

Touchstone. Good even, gentle friend Cover thy head, cover thy head[3]; nay, prithee, be covered. How old are you friend?

William. Five and twenty, sir.

Touchstone. A ripe age. Is thy name William?

William. William, sir.

Touch. A fair name. Wast born i' the forest here?

William. Ay, sir, I thank God.

Touch. "Thank God"; a good answer. Art rich?

William. Faith, sir, so so.[4]

Touchstone. "So so" is good, very good, very excellent good: and yet it is not; it is but so so. Art thou wise?

William. Ay, sir, I have a pretty wit.

Touch. Why, thou sayest well. I do now remember a saying, "The fool doth think he is wise, but the wise man knows himself to be a fool." The heathen[5] philosopher, when he had a desire to eat a grape, would open his lips when he put it into his mouth; meaning thereby, that grapes were made to eat and lips to open. You do love this maid?

William. I do, sir.

Touchstone. Give me your hand. Art thou learned?

William. No, Sir.

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1. *Flouting*—having our fling. 2. *Hold*—restrain ourselves. 3. *Cover thy head*—put on your hat. 4. *So so*—indifferently rich. 5. *Heathen*—non-Christian.

much. We cannot but have a shot.

Enter WILLIAM.

William. Good evening, Audrey.

Audrey. God give you good evening, William.

William. Good evening to you, sir.

Touchstone. Good evening, gentle friend. Put on your hat. Do not stand on ceremony. How old are you, friend ?

William. Twenty-five, sir.

Touchstone. A mature age. Is your name William ?

William. William, sir.

Touchstone. A good name. Were you born in the forest here ?

William. Yes, sir, God be thanked.

Touchstone. It is a good answer to say—'God be thanked.' Are you rich ?

William. I am but indifferently rich.

Touchstone. That's all very well. But it is not so very well when you say that you are indifferently rich. Are you wise ?

William. I have a fair wit.

Touchstone. That is all right. Now I remember a saying, 'The fool thinks he is wise, but the wise man thinks himself to be a fool.' The non-Christian philospher, when he desired to eat a grape, would open his lips and put the grape into his mouth, meaning by this that the grapes were made to be eaten and the lips to be opened. Do you love the maid ?

William. I do, sir.

Touchstone. Give me your hand. Are you learned ?

William. No, sir.

Touchstone. Then learn this of me: to have, is to have; for it is a figure[1] in rhetoric, that drink, being poured out of a cup into a glass, by filling the one doth empty the other: for all our writers do consent that *ipse* is he: now you are not *ipse*, for I am he.

William. Which he sir?

Touchstone He, sir, that must marry this woman. Therefore, you clown, abandon,—which is in the vulgar[2] leave,—the society,—which in the boorish[3] is company,—of this female,—which in the common is woman; which together is, abandon the society of this female, or, clown, thou perishest; or, to thy better understanding,[4] dies; or, to wit, I kill thee, make thee away, translate[5] thy life into death, thy liberty into bondage[6]; I will deal in poison with thee, or in bastinado[7] or in steel; I will bandy[8] with thee in faction; I o'er-run[9] thee with policy[10]; I will kill thee a hundred and fifty ways; therefore tremble, and depart.

Audrey. Do, good William

William. God rest you merry, sir. [*Exit.*

Enter CORIN.

Corin. Our master and mistress seeks you; come, away, away!

Touchstone. Trip,[11] Audrey, trip, Audrey, I attend, I attend. [*Exeunt*

SCENE II. *Another part of the forest.*

Enter ORLANDO *and* OLIVER.

Orlando. Is't possible that on so little acquaintance you should like her? that, but seeing, you should love her? and, loving, woo? and wooing, she should grant? and will you preserve to enjoy her.

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1. *Figure*—form of speech. 2. *Vulgar*—unlearned. 3. *Boorish*—rude. 4. *To thy better understanding*—so that you may better understand. 5. *Translate*—transform. 6. *Bondage*—servitude. 7. *Bastinado*—caning. 8. *Bandy*—deal. 9. *O'er-run*—defeat. 10. *Policy*—stratagem. 11. *Trip*—run.

Touchstone. Then learn this of me: to have anything means to possess it; for it is a form of speech that wine being poured out of a cup into a glass, fills the glass and empties the cup; for all writers agree that ipse (the same) is he, now, you are not ipse, for I am he.

William. Which he, sir?

Touchstone. I am he, sir, that will marry this woman. Therefore, you clown, renounce—which is in the language of the common people, leave the society—which again in rude speech is—company, of this female, which means woman. Now to put it together, renounce the company of this woman, or clown, you cease to exist; to make it still more clear, you die. Namely, I kill you, reduce your life to death, your freedom to servitude, I shall get rid of you either by poison, or by caning or by stabbing. Or I shall deal with you in intrigue; I shall defeat you by trick. There are a hundred and fifty ways of killing you. Therefore tremble and begone.

Audrey. Run away, good William, for your safety.

William. May God bless you, sir. [*Exit*

Enter CORIN.

Corin. Our master and mistress want you; come sharp.

Touchstone. Run away, Audrey! I am coming soon. [*Exeunt.*

SCENE II. *Another part of the forest.*

Enter ORLANDO *and* OLIVER.

Orlando. Is it possible that you should like her when you are just barely acquainted with her? Is it not strange that on merely seeing her you should love her, and being in love with her, you should court her, and she should grant your wish? And are you keen on getting her?

Oliver. Neither call the giddiness[1] of it in question, the poverty of her the small acquaintance, my sudden wooing, nor her sudden consenting; but say with me, I love Aliena; say with her that she loves me; consent with both, that we may enjoy each other: it shall be to your good; for my father's house, and all the revenue that was old Sir Roland's, will I estate[2] upon you, and here live and die a shepherd.

Orlando. You have my consent. Let your wedding be to-morrow: thither will I invite the duke, and all's contented followers. Go you and prepare Aliena; for look you, here comes my Rosalind.

Enter ROSALIND.

Rosalind. God save you, brother.

Oliver. And you, fair sister. [*Exit.*

Rosalind. O, my dear Orlando, how it grieves me to see thee wear thy heart in a scarf!

Orlando. It is my arm.

Rosalind. I thought thy heart had been wounded with the claws of a lion.

Orlando. Wounded it, but with the eyes of a lady.

Rosalind. Did your brother tell you how I counterfeited to swoon when he showed me your handkercher?

Orlando. Ay, and greater wonders than that.

Rosalind. O, I know where you are[3]: nay, 'tis true there was never anything so sudden, but the fight of two rams, and Caesar's thrasonical[4] brag of—"I came, saw, and overcame:" for your brother and my sister no sooner met, but they looked; no soon looked, but they loved; no sooner loved, but they sighed; no sooner sighed, but they asked one another the reason; no

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1. *Giddiness*—sudden impulse. 2. *Estate*—bestow. 3. *Where you are*—what you mean. 4. *Thrasonical*—boastful.

Oliver. Do not comment on the hastiness of it, nor on her poverty, my short acquaintance with her, my sudden courtship, nor her, as sudden consent, to accept me. But approve the fact that I love Aliena and that she loves me. And give your consent that we may have each other It will be to your interest; for my father's house, and all the income that was Sir Rowland's, I shall transmit to you and I shall live and die here a shepherd.

Orlando. I give you my consent. Let your wedding be held tomorrow. To it I shall invite the duke and all his happy followers. You may go and prepare Aliena; for look here, here comes my Rosalind.

Enter ROSALIND.

Rosalind. God's blessing to your brother.

Oliver. To you the same, fair sister. [*Exit.*

Rosalind. My dear Orlando, how unhappy I am to see you wear your heart in a scarf.

Orlando. It is not my heart, but my arm.

Rosalind. I thought your heart had been wounded by a lion.

Orlando. My heart is wounded, but it is by the eyes of a lady.

Rosalind. Did your brother tell you how I fainted all in a sham, when he showed me your handkerchief?

Orlando. He told me of that and of something still more marvellous.

Rosalind. O I know what you mean. Yes, it is true. There was never anything so sudden but the fight of two rams and Caesar's boast, 'I came, I saw, I conquered.' Your brother and my sister no sooner met than they exchanged glance; no sooner did they exchange glances than they fell in love; no sooner did they fall in love, than they sighed as lovers do; no sooner did they sigh than they sought the reason; no sooner did they find the reason of

sooner knew the reason, but they sought the remedy and in these degrees have they made a pair of stairs to marriage, which they will climb incontinent :[1,2], they are in the very wrath[3] of love, and they will together ; clubs cannot part them.

Orlando They shall be married to-morrow, and I will bid the duke to the nuptial.[4] But; O, how bitter a thing it is to look into happiness through another man's eyes ! By so much the more shall I to-morrow be at the height of heart-heaviness,[5] by how much I shall think my brother happy in having what he wishes for.

Rosalind. Why then, to-morrow I cannot serve your turn for Rosalind[6] ?

Orlando. I can live no longer by thinking.

Rosalind. I will weary you then no longer with idle talking. Know of me than,—for now I speak to some purpose,[7]—that I know you are a gentleman of good conceit[8] : I speak not this that you should bear a good opinion of my knowledge, insomuch I say I know you are ; neither do I labour[9] for a greater esteem than may in some little measure draw a belief from you, to do yourself good and not to grace[10] me. Believe then, if you please, that I can do strange things ; I have, since I was three year old, conversed[11] with a magician, most profound in his art, and yet not damnable.[12] If you do love Rosalind so near the heart as your gesture[13] cries it out,[14] when your brother marries Aliena, shall you marry her : I know into what straits[15] of fortune she is driven ; and it is not impossible to me, if it

1. *Incontinent*—immediately. 2. *Incontinent*—lacking self-control in sexual desire. 3. *Wrath*—transport. 4. *Nuptial*—wedding. 5. *Heart-heaviness*—misery of the heart. 6. *Serve your turn for Rosalind*—take the place of Rosalind for you. 7. *To some purpose*—with some end in view. 8. *Conceit*—conception ; intellegence. 9. *Labour*—strive. 10. *Grace*—favour. 11. *Conversed*—associated. 12. *Damnable*—having endangered his soul by his association with the devil. 13. *Gesture*—manner. 14. *Cries it out*—proclaims it. 15. *Straits*—difficulties.

their sighing than they looked for the happy solution. And so by stages they have proceeded more than half the way to marriage—and they must have it solemnized without any further loss of time, or they might break all barrier before marriage. They are in the frenzy of love, and they must come together. Clubs cannot keep them apart.

Orlando. They will be married tomorrow, and I shall invite the duke. But, O, how painful it is to think of the Happiness that will be my brother's and might have been mine too! I shall be as miserable to-morrow to think my brother correspondingly happy in getting all that he desires.

Rosalind. Well, can I not be a substitute for Rosalind to-morrow and make you similarly happy?

Orlando. I can live no longer in imagination.

Rosalind. I shall then tire you no more with idle talk. Let me tell you now that I am speaking seriously. I know you are a gentleman of intelligence. Do not mean to court good opinion of me. I say this that you may have some faith in me, which means nothing to me, and will be to your interest. Believe then that I can do miraculous things. I have been, since I was three years old, acquainted with a magician. He was well-versed in the art; yet he had nothing to do with black magic. If you love Rosalind as dearly as your manner show, you shall be able to marry her when your brother marries Aliena. I know on what evil days she had fallen. But it is not impossible for me, if it is convenient for you, to

appear not inconvenient to you to set her before your eyes to-morrow human as she is, and without any danger[1].

Orlando. Speakest thou in sober meanings[2] ?

Rosalind. By my life, I do : which I tender dearly,[2] though I say I am a magician. Therefore, put you in your best array, bid your friends ; for if you will be married to-morrow, you shall ; and to Rosalind, if you will. Look, here comes a lover of mine, and a lover of hers.

Enter SILVIUS *and* PHEBE

Phebe. Youth, you have done me much ungentleness.
To show the letter that I write to you.

Rosalind. I care not, if I have : it is my study[4]
To seem despiteful[5] and ungentle[6] to you :
You are there follow'd by a faithful shepherd ;
Look upon him, love him ; he worships you.

Phebe. Good shepherd tell this youth what 'tis to love.

Silvius. It is to be all made of sighs and tears ;
And so am I for Phebe.

Phebe. And I for Ganymede.

Orlando. And I for Rosalind.

Rosalind. And I for no woman.

Silvius. It is to be all made of faith[7] and service[8] ;
And so am I for Phebe.

Phebe. And I for Ganymede

Orlando. And I for Rosalind.

Rosalind. And I am for no woman.

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1. *Without any danger* - without the risk of practising blackmagic. 2. *In sober meanings* – in all seriousness. 3. *Tender dearly*—hold very dear. 4. *Study*—endeavour. 5. *Despiteful*—disdainful. 6. *Ungentle*—rude. 7. faith—constancy. 8. *Service*—devotion.

present her before your eyes to-morrow as she is in flesh and blood and not a mere apparition, conjured up by the forbidden art.

Orlando. Are you speaking in all seriousnes ?

Rosalind. By my life, I am. Let me tell you that I have tender regard for my life, though I am a magician. Therefore, put on your best clothes ; invite your friends ; for if you want to be married to-morrow, you shall, and to Rosalind, if so is your desire.

Enter SILVIUS *and* PHEBE

Look, here come a lover of mine and a lover of hers.

Phebe. Young man, you have been very rude to me, to show the letter that I wrote you.

Rosalind. I do not care if I have shown your letter. I make it a point to seem scornful and rude to you. You are there attended by a shepherd who is faithfully devoted to you. Look upon him, and love him. He worships you.

Phebe. Good shepherd, tell this young man what it is to love.

Silvius. It is to be all sighs and tears. And so I am for Phebe.

Phebe. And I am for Ganymede.

Orlando. And I for Rosalind.

Rosalind. And I for no woman.

Silvius. It is all constancy and devotion. And so I am for Phebe.

Phebe. And I for Ganymede.

Orlando. And I for Rosalind.

Rosalind. And I for no woman.

Silvius It is to be all made of fantasy,[1]
All made of passion, and all made of wishes ;
All adoration, duty, and observance [2]
All humbleness, and patience, and impatience,
All purity, all trial, all observance ;
And so am I for Phebe.

Phebe. And so am I for Ganymede.

Orlando. And so am I for Rosalind.

Rosalind. And so am I for no woman.

Phebe. If this be so, why blame you me to love you ? [*To Rosalind*.

Silvius. If this be so, why blame you me to love you ? [*To Phebe*.

Orl. If this be so, why blame you me to love you ?

Rosalind. Who do you speak to,—"Why blame you me to love you ?"

Orlando. To her that is not here, nor doth not hear.

Rosalind. Pray you, no more of this : 'its like the howling of Irish wolves against the moon. [*To Silvius*] I will help you, if I can : [*To Phebe*] I would love you, if I could. To-morrow meet me all together. [*To Phebe*] I will marry you, if ever I marry woman, and 'Ill be married to-morrow : [*To Orlando*] I will satisfy you, if ever I satisfy man, and you shall be married to morrow : [*To Silvius*] I will content[3] you, if what pleases you contents you, and you shall be married to-morrow. [*To Orlando*] As you love Rosalind, meet : [*To Silvius*] as you love Phebe, meet ; and as I love no woman, I'll meet. So, fare you well : I have left you commands.

Silvius. I'll not fail, if I live.

Phebe. Nor I.

Orlando. Nor I. [*Exeunt*]

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1. *Fantasy*—fancy. 2. *Observance*—attention. 3. *Content you*—give you statisfaction.

Silvius. Love is all fancy, all passion, and wishes, all adoration, duty and attention, all humility, patience and impatience, all purity, and readiness to undergo suffering and devotion. And so I am for Phebe.

Phebe. And so I am for Ganymede.

Orlando. And so I am for Rosalind.

Rosalind. And so I am for no woman.

Phebe. If this is true, why do you blamē me for loving you?

Silvius. If this is true, you cannot blame me for loving you.

Orlando. If this is all that there is in it, you cannot blame me for loving you.

Rosalind. What do you make this complaint to me?

Orlando. I make it to her who is not present here.

Rosalind. Please, have done with all your complaining. It is like the howling of Irish wolves against the moon. (*To Sil.*) I shall help you if I can: (*To Phebe*) I would love you if I could. To-morrow meet me all of you together. (*To Phebe*) I shall marry you, if ever I marry a woman, and I shall be married to-morrow. (*To Orl.*) I shall not disappoint you, and you shall be married to-morrow. (*To Sil.*) I shall give you satisfaction if what pleases you, will give you satisfaction, and you shall be married to-morrow. (*To Orl.*) As you love Rosalind, meet me to-morrow. (*To Sil.*) As you love Phebe, meet me to-morrow. And as I love no woman, I shall also be there to meet you. So farewell. I have told you all that you should do.

Silvius. I will not fail, if I live.

Phebe. Nor I.

Orlando. Nor I. [*Exeunt.*

SCENE III. *Another part of the forest.*

Enter TOUCHSTONE, *and* AUDREY.

Touchstone. To-morrow is the joyful day, Audrey; to-morrow will we be married.

Audrey. I do desire it with all my heart; and I hope it is no dishonest[1] desire to desire to be a woman of the world.[2] Here come two of the banished duke's pages.

Enter two Pages.

First Page. Well met, honest gentleman.

Touchstone. By my troth, well met. Come, sit, sit, and a song.

Second Page. We are for you: sit i' the middle.

First Page. Shall we clap into't[3] roundly,[4] without hawking[5] or spitting or saying we are hoarse,[6] which are the only prologues[7] to a bad voice?

Second Page. I'faith, i'faith; and both in a tune, like two gipsies on a horse.

Song.

It was a lover and his lass,
 With a hey, and a ho, and a hey nonino,
That o'er the green corn-field did pass
 In spring-time, the only pretty ring-time[8],
When birds do ring, hey-ding a ding, ding:
 Sweet lovers love the spring.

Between the acres of the rye,
 With a hey, and a ho, and a hey nonino,
These pretty country-folks would lie
 In spring-time, &c.

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1. *Dishonest*—immodest. 2. *Woman of the world*—a woman married and settled in life. 3. *Clap into't*—begin it. 4. *Roundly*—straightaway. 5. *Hawking*—clearing of the throat. 6. *Hoarse*—husky. 7. *Prologues*—preliminaries. 8. *Ring time*—time for wedding.

SCENE III *Another part of the forest.*

Enter TOUCHSTONE *and* AUDREY.

Touchstone. To-morrow is the happy day, Audrey; to-morrow we shall be married.

Audrey. I desire to be married most earnestly, and I hope it is no immodest desire to be a married woman. Here come two of the banished duke's pages.

Enter two Pages.

First Page. Good day to you, honest gentleman.

Touchstone. Indeed good day to you. Come, sit down and let us have a song.

Second Page. We are at your service. Sit in the middle.

First Page. Shall we start straightaway without any clearing of the throat, or preliminary excuses for a bad voice?

Second Page. Indeed. Let us begin it in the same tunes like two gipsies on a horse.

SONG.

With cries of mirth a lover and his sweetheart rode over the green corn-field in the spring time, which is the only time for wedding, when birds sing. Lovers love the spring. Therefore, do not waste the spring. Let it be welcomed with a shout of joy. For love is lord of the

This carol[1] they began that hour,
With a hey, and a ho, and a hey nonino.

How that a life was but a flower
In spring-time, &c.

And therefore take the present time,
With a hey, and a ho, and a hey nonino :
For love is crowned with the prime
In spring-time, &c.

Touch. Truly, young gentlemen; though there was no great matter[2] in the ditty,[3] yet the note was very untuneable.

First Page. You are deceived, sir : we kept time, we lost not our time.

Touchstone. By my troth, yes ; I count it but time lost to hear such a foolish song. God be wi' you ; and God mend[4] your voices ! Come, Audrey.

[*Exeunt*.

SCENE IV. *Another part of the forest.*

Enter Duke senior, AMIENS, JAQUES, ORLANDO, OLIVER, *and* CELIA.

Duke senior. Dost thou believe, Orlando, that the boy.
Can do all this that he hath promised ?

Orl. I sometimes do believe, and sometimes do not ;
As those that fear they hope, and know they fear.

Enter ROSALIND, SILVIUS *and* PHEBE.

Ros. Patience once more, whiles our compact[5] is urged[6] ;
[*To the Duke*] You say, if I bring in your Rosalind.
You will bestow her on Orlando here ?

Duke s. That would I, had I kingdoms to give with her.

1. *Carol*—song. 2. *Matter*—substance. 3. *Ditty*—song. 4. *Mend*—prove. 5. *Compact*—agreement. 6. *Urged*—renewed.

spring. The pretty country folk would sleep between the fields of rye in the spring time. Let the spring be greeted with a cry of mirth.

They began this song at that hour with a merry shout, welcoming the spring. And they meant to say that life was as glorious as a flower in spring.

Touchstone. Young gentlemen, though there is not much substance in the song, it was sung out of tune.

First Page. You are mistaken sir. We did not lose the measure of the tune.

Touchstone. I should rather think the time wasted by listening to such a foolish song. Goodbye. May God improve your voice. Come, Audrey. [*Exeunt.*

SCENE IV. *Another part of the forest.*

Enter Duke senior, AMIENS, JAQUES, ORLANDO OLIVER, *and* CELIA.

Duke senior. Do you believe, Orlando, that the boy can accomplish all that he promised ?

Orlando. Sometimes I believe and sometimes I do not, I am like those who are timid in their hope, and are conscious that their hope is not free from fear.

Enter ROSALIND, SILVIUS *and* PHEBE.

Rosalind. Have patience while I remind you of the contract. You say that if I bring in Rosalind, you will give her to Orlando here ?

Duke senior. That I would do, if I had kingdoms to give with her ?

Rosalind. [*To Orlando*] And yŏu say, you will have her, when I bring her?

Orlando. That would I where I of all kingdoms kings.

Rosalind. [*To Phebe*] You say, you'll marry me if I be willing?

Phebe. That will I, should I die the hour after.
Rosalind. But if you do refuse to marry me,
You'll give yourself to this most faithful shepherd?
Phebe. So is the bargain.[1]
Rosalind. (*To Silvius*] You say, that you'll have Phebe, if she will?

Sil. Though to have her and death were both one thing.
Rosalind. I have promised to make all this matter even.

Keep you your word, O duke, to give your daughter;
You yours, Orlando, to receive his daughter;
Keep your word; Phebe that you'll marry me,
Or else, refusing me, to wed this shepherd:
Keep your word, Silvius, that you'll marry her,
If she refuse me: and from hence I go,
To make these doubts all even.
[*Exeunt Rosalind and Celia.*

Duke senior. I do remember in this shepherd boy
Some lovely[2] touches[3] of my daughter's favour,[4]

Orlando. My lord, the first time that I ever saw him
Methought he was a brother to your daughter·
But my good lord, this boy is forest born,
And hath been tutor'd[5] the rudiments[6]
Of many desperate[7] studies by his uncle,
Whom he reports to be a great magician,
Obscured[8] in the circle of this forest.

1. *Bargain*—agreement. 2. *Lively*—life-like. 3. *Touches*—traits. 4 *Favour*—appearance. 5. *Tutor'd*—instructed. 6. *Rudiments*—etements. 7 *Desperate*—lawless. 8. *Obscured*—concealed.

Rosalind. You say, you will have her, when I bring her ?

Orlando. That I would, if I were king of all kingdoms.

Rosalind. You say you will marry me if I make no objection.

Phebe. That I will do, if I were to die the next hour.

Rosalind. If you refuse to marry me, you will marry this most faithful shepherd ?

Phebe. That it the term of the contract.

Rosalind. You say that you will marry Phebe if she is willing.

Silvius. Yes, though to marry her is to die the same instant.

Rosalind. I have promised to solve this complicated problem. Keep youe word, O duke, to give your daughter ; Orlando, keep your word to marry his daughter. Keep your word, Phebe, that you will marry me, failing which you will marry this shepherd. Keep your words, Silvius, that you will marry her, if she refuses to marry me. I now go to solve this complicated puzzle.

[*Exeunt Rosalind and Celia*

Duke senior. I seem to see in this shepherd boy some vivid resemblance to the features of my daughter.

Orlando. My lord, the first time that I saw him, it seemed to me that he was a brother to your daughter. But sir, he was born in the forest here, and has been instructed in magic by his uncle, who, he says, is a great magician keeping himself secluded in the depth of the forest.

Enter TOUCHSTONE *and* AUDREY

Jaques. There is, sure, another flood toward,[1] and these couples are coming to the ark.[2] Here comes a pair o' very strange beasts, which in all tongues are called fools.

Touchstone. Salutation and greeting to you all!

Jaques. Good my lord, bid him welcome: this is the motley-minded[3] gentleman that I have so often met in the forest: he hath been a courtier, he swears.

Touchstone. If any man doubt that, let him put me to my purgation[4]. I have trod[5] a measure[6]; I have flattered a lady; I have been politic[7] with my friend, smooth[8] with mine enemy; I have undone[9] three tailors; I have had four quarrels, and like to have fought one.

Jaques. And how was that ta'en up?

Touchstone. Faith, we met, and found the quarrel was upon the seventh cause.

Jaques How seventh cause? Good my lord, like this fellow.

Duke senior. I like him very well.

Touchstone. God 'ild you, sir; I desire you of the like. I press in[10] here, sir, amongst the rest of the country couples, to swear and to forswear; according as marriage binds[11] and blood[12] breaks[13]: a poor virgin, sir, an ill-favoured thing, sir, but mine own; a poor humour[14] of mine, sir, to take that no man else will: rich honesty[15] dwells like a miser, sir, in a poor house; as your pearl in your foul oyster.

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1. *Toward*—impending. 2. *Ark*—the vessel in which Noah and his family were saved. 3. *Motley-minded*—having the mind of a fool. 4. *Purgation*—test. 5. *Trod*—danced. 6. *Measure*—stately dance. 7. *Politic*—crafty. 8. *Smooth*—polite. 9. *Undone*—ruined. 10. *Press in*—come forward. 11. *Binds*—imposes a vow. 12. *Blood*—passion. 13. *Bregks*—breaks all restraint. 14. *Humour*—caprice. 15. *Honesty*—virtue.

Enter TOUCHSTONE *and* AUDREY

Jaques. There is certainly another devastating flood on its way, and these couples must be coming to board the ark. Here comes a pair of strange beasts, and they are known as fools in all languages.

Touchstone. Good wishes to you all !

Jaques. My good lord, welcome him. He is the fool I have so often met in the forest. He swears that he has been a courtier.

Touchstone. If any one doubts my statement, let him put me to test. I have danced a measure ; paid compliments to ladies ; I have dealt craftily with my friends, and have been amiable to my enemies. I have ruined three tailors. I have had four quarrels, and was likely to have fought out one.

Jaques. How was the quarrel made up ?

Touchstone. We met to fight and then we found that the quarrel was upon the seventh cause.

Jaques. What is the seventh cause ? My good lord, you should admire this fellow.

Duke senior. I like him very much.

Touchstone. May God reward you. sir ! I esteem you as highly. I come in here among other country couples, to take the oath of marriage, and then to break it as passion bids. Here is a poor virgin, sir, not much to look at certainly, but she is to be mine It is just a fancy of mine, sir, to marry the woman whom none else will take. Precious virtue dwells in poor habitation, as your pearl in the misshapen oyster.

Duke s. By my faith, he is very swift and sententious.[1]

Touchstone. According to the fool's bolt,[2] sir, and such dulcet[3] diseases.

Jaques. But, for the seventh cause: how did you find the quarrel on the seventh cause?

Touchstone. Upon a lie seven times removed:—bear your body more seeming.[4] Audrey:—as thus, sir. I did dislike the cut of a certain courtier's beard: he sent me word, if I said his beard was not cut well, he was in the mind[5] it was: this is called the Retort Courteous. If I sent him word again, it was not well cut, he would send me word, he cut it to please himself: this is called the Quip Modest. If again, it was not well cut, he disabled[6] my judgment: this is called the Reply Churlish. If again, it was not well cut he would answer. I spake not true: this is called the Reproof Valiant. If again, it was not well cut, he would say, I lied: this is called the Countercheck Quarrelsome: and so to the Lie Circumstantial and the Lie Direct:

Jaques. And how oft did you say his beard was not well cut?

Touchstone. I durst go no further than the Lie Circumstantial, nor he durst not give me[7] the Lie Direct; and so we measured swords[8] and parted.

Jaques. Can you nominate[9] in order now the degrees of the lie?

Touchstone. O, sir, we quarrel in print[10] by the book; as you have books for good manners: I will name you the degrees The first, the Retort Courteous: the second, the Quip Modest; the third the Reply

1. *Sententious*—pithy in his replies. 2. *Bolt*—random sally. 3. *Dulcet*—sweet. 4. *Seeming*—becomingly. 5. *In the mind*—of the opinion. 6. *Disabled*—discredited. 7. *Give me*—charge me with. 8. *Measured swords*—to find out that thay were of equal length. 9. *Nominate*—mention. 10. *In print*—according to rules laid down in the book.

Duke senior. Indeed he is quick with his wit, and pithy in his replies.

Touchstone. There is the proverb—the fool's bolt is soon shot, and there are similar proverbs.

Jaques. Let him explain the seventh cause. How did you trace the quarrel to the seventh cause ?

Touchstone. It was a lie seven times removed. Bear yourself more gracefully, Audrey. Let me explain the matter. I said I disliked the shape of a certain courtier's beard. The courtier protested and said that his beard was well-shaped. This is known as Retort Courteous. If I still repeated that his beard was not well trimmed, he would say that he cuts his beard to please himself. This is known as Quip Modest. I still maintained that it was not well trimmed, he called in question my judgment. This is called Reply Churlish. If I still repeated that it was not well cut, he would say that I did not speak the truth. This is known as Reproof Valiant. If I would still go on repeating the same charge, he would say that I lied. This is known as Countercheck Quarrelsome. And so we proceed to Lie Circumstantial and Lie Direct.

Jaques. How often did you say that his beard was not well cut ?

Touchstone. I dared not go further than the Lie Circumstantial. Nor did he dare give me the Lie Direct ; so we went through the preliminaries of the duel and parted company.

Jaques. Can you mention in order the different degrees of the lie ?

Touchstone. Sir, we quarrel according to the rules, laid down in the book As there are books, teaching you the principles of a duel, I shall mention in order the different degrees of the lie. The first, the Retort Courteous ; the second the Quip Modest ; the third the Reply Churlish ; the fourth, the

Churlish; the fourth, the Reproof Valiant; the fifth, the Countercheck Quarrelsome; the sixth, the Lie with Circumstance; the seventh, the Lie Direct. All these you may avoid but the Lie Direct; and you may avoid that too with an "if",[1] I knew when seven justices[2] could not take up[3] a quarrel; but when the parties were met themselves, one of them thought but of an "if," as, "if you said so, then I said so;" and they shook hands, and swore brothers[4] Your "if" is the only peace-maker; much virtue in "if."

Jaques. Is not this a rare[5] fellow, my lord? he's as good at any thing, and yet a fool.

Duke senior. He uses his folly like a stalking-horse[6] and under the presentation[7] of that he shoots his wit.

Enter HYMEN, ROSALIND, *and* CELIA.

Still music

Hym. Then is there mirth in heaven,
When earthly things made even
Atone[8] together.
Good duke, receive thy daughter;
Hymen from heaven brought her.
Yea, brought her hither,

That thou mightst join her hand with his
Whose heart within his bosom is.

Rosalind. [*To Duke senior*] To you I give myself, for I am yours.

[*To Orlando.*] To you I give myself, for I am yours.

Duke s. If there be truth in sight, you are my daughter.

Orl. If there be truth in sight, you are my Rosalind.

1. *With an if*—with a qualifying statement. 2. *Justices*—judges. 3. *Take up* compose. 4. *Swore brothers*—took the oath of firm friendship. 5. *Rare*—admirable. 6. *Stalking-horse*—real or artificial stuffed horse behind which a fowler hid when pursuing game. 7. *Presentation*—cover. 8. *Atone*—become composed.

Reproof Valiant; the fifth, the Countercheck Quarrelsome; the sixth; the Lie with Circumstance; the seventh; the Lie Direct. You may evade the quarrel on these points, but with the Lie Direct there is no way out. Yet with qualifying statement you can make the Lie Direct even harmless, and avoid the quarrel. I knew a case in which even judges put together could not make up a quarrel, when one of the parties thought of a qualifying statement such as 'if you said so, then I said so'. And they shook hands and parted as friends. An 'If' is most helpful in ending a quarrel; there is much good in an 'if'.

Jaques. Is he not an admirable fellow, my lord? He is quite sensible in many respect and yet he is a fool.

Duke senior. His folly is but a mask which he wears for satirizing his fellow creatures.

Enter HYMEN, ROSALIND *and* CELIA

Still Music

Hymen. There is rejoicing in heaven when strife and discord on earth are reconciled. Good duke, receive your daughter. Hymen brought her from heaven, and brought her here, that you might give her in marriage to him because their hearts are already united in love.

Rosalind. (*To Duke*) To you I give myself, for I am your daughter. (*To Orlando*) To you I give myself, for I am yours in love.

Duke senior. If my eyes do not deceive me, you are certainly my daughter.

Orlando. If my eyes see aright, you are my Rosalind.

Phebe. If sight and shape be true,
Why then, my love adieu[1] !

Ros. (*To Dukes.*) I'll have no father, if you be not he :
[*To Orlando*] I'll have no husband, if you be not he :
[*To Phebe*] Nor ne'er wed woman, if you be not she.
Hym. Peace, ho ! I bar[2] conclusion :
'Tis I must make conclusion[3]
Of these most strange events :
Here's eight that must take hands,
To join in Hymen's bands[4]
If truth holds true contents.
[*To Orlando. and Rosalind*] You and you no cross[5] shall part
[*To Oliver and Celia*] You and you are heart in heart[6] :
[*To Phebe*] You to his love much accord,[7]
Or have a woman to your lord.[8]
[*To Touchstone and Audrey*] You and you are sure together.

As the winter to foul weather.
Whiles a wedlock hymn we sing,
Feed[9] yourselves with questioning ;
That reason wonder may diminish,[10]
How that we met, and these things finish.

Song

Wedding is great Juno's crown :
O blessed bond of board and bed !
'Tis Hymen peoples[11] every town ;
High[12] wedlock then be honoured :
Honour,[13] high honour and renown,
To Hymen, god of every town !

1. *My love adieu*—farewell to my love. 2. *Bar*—stop. 3. *Make conclusion*—bring to an end. 4. *Bands*—bonds of wedlock. 5. *Cross*—tribulation. 6. *Heart in heart*—united in love. 7. *Accord*—consent. 8. *To your lord*—as your husband. 9. *Feed*—satisfy. 10. *Diminish*—lesson. 11. *Peoples*—populates. 12. *High*—oflemn. 13. *Honour*—celebrate.

Phebe. If my eyes are not deceived by your appearance, then farewell to my love.

Rosalind. If you are not my father, then I have none. If you are not to be my husband, then I shall have no husband ; nor can I marry woman, if you are the one who wanted me.

Hymen. Silence there ! I forbid all confusion. It is I who must make all things even, when they look so complex. Here are eight couples who must celebrate the mischance come between you (*addressed to Orlando and Rosalind*). Let you to be united in love (*addressed to Oliver and Celia*). You must yield to one who loves you, or marry a woman (*addressed to Phebe*). You to cannot fail to keep together like winter and foul weather. (*addressed to Touchstone and Audrey*). While we sing a wedding-song, you may satisfy your curiosity by questioning each other, so that your astonishment may be dispelled by truth as how thus we met and how all doubt and confusion end in union and reconciliation.

SONG.

Wedding is the affair of Juno. It is the very basis of family life. It is Hymen who populates every town. Then let proper respect be paid to wedding, and all honour and fame, to Hymen, the god who presides, who over every town.

Duke s. O my dear niece ; welcome, thou art to me,
Even daughter, welcome, in no less degree ![1]

Phebe. I will not eat my word, now thou art mine ;
[*To Silvius*] The faith my fancy[2] to thee doth combine.

Enter JAQUES DE BOYS

Jaq de B. Let me have audience for a word or two ;
I am the second son of old Sir Roland,
That bring these tidings[3] to this fair assembly.
Duke Frederick, bearing how that every day
Men of great worth resorted to this forest,
Addressed[4] a mighty power[5] ; which were on foot,
In his own conduct[6], purposely to take
His brother here and put him to the sword :
And to the skirts of this wild wood he came :
Where meeting with an old religious man,
After some questions[7] with him, was converted
Both from his enterprise and from the world,
His crown bequeathing to his banish'd brother,
And all their lands restored to them again
That were with him exiled. This to be true,
I do engage[8] my life.

Duke senior Welcome young man ;
Thou offer'st fairly to thy brothers' wedding ;
To one his lands withheld ; and to the other
A land itself at large, a potent[9] dukedom.
First, in this forest let us do these ends
That here were well begun and will begot ;
And after, every[10] of this happy number
That have endured shrewd[11] days nnd nights with us
Shall share the good of our returned [12] fortune,
According to the measure of their states.[13]
Meantime forget this new fall'n dignity.
And fall into our rustic revelry[14].

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1. *In no less degree*—equally. 2. *Fancy*—love. 3. *Tidings*—news. 4. *Address'd*—made ready. 5. *Power*—force. 6. *In his own conduct*—under his leadership. 7. *Question*—conversation. 8. *Engage*—stake 9. *Potent*—powerful. 10. *Every*—every one. 11. *Shrewd*—evil. 12. *Returned*—restored. 13. *States*—estates. 14. *Revelry*—mirth.

Duke Senior. O my dear neice, you are welcome to me. You are ever as a daughter to me and you are as welcome as a daughter.

Phebe. I shall not go back upon my word. I shall marry you, for your devotion claims my love.

Enter JAQUES DE BOYS.

Jaques dė Boys. Let me request your attention to a word or two of mine. I am the second son of old Sir Rowland, and I bear a message to this fair company. Duke Frederick, hearing that everyday distinguished men betook themselves to this forest, collected a vast army, which was led by him to this forest in order that he might take his brother prisoner and put him to death. He actually arrived at the outskirts of the forest when he met an anchorite, and when he had a talk with the anchorite, he changed his mind, gave up his present enterprise, and renounced the world. Therefore, he left the crown to his banished brother. and restored the confiscated lands to their owners, who followed his brother into exile. If it is not true, I am prepared to lose my life.

Duke senior. Welcome, young man. You make a fair offer to your brothers at their wedding—to one his lands of which he was deprived, to the other a vast territory, a powerful dukedom. First, in this forest let us carry out what was begun here and furthered. Then let every one of this happy group who have been through evil days with us, share the happiness of our restored fortune, each to the extent of the recovery of his personal estate. Meanwhile, let us forget the honour and dignity restored to us, and give ourselves up to woodland mirth and festivity. Let music play, and let

Play, music ! And you brides and bridegrooms all,
With measure heap'd in joy, to the measures[1] fall.

Jaq. Sir by your patience.[2] If I heard you rightly.
The duke hath put on[3] a religious life,
And thrown into neglect[4] the pompous court ?

Jaques de Boys. He hath.

Jaques. To him will I : out of these convertites[5]
There is much matter to be heard and learn'd.—
To Duke s.] You to your former honour I bequeath ;
[Your patience and your virtue well deserves it :
[*To Orl.*] You to a love that your true faith[6] doth merit :
[*To Oliver*] You to your land, and love, and great allies :
[*To Silvius*] You to a long and well-deserved bed :
[*To Touch*]. And you to wrangling[7] ; for thy loving voyage.
Is but for two months victuall'd.[8] So, to your pleasures :
I am for other than for dancing measures.

Duke senior. Stay, Jaques, stay.

Jaques. To see no pastime[9] I : what you would have.
I'll stay to know at your abandon'd cave, [*Exit.*

Duke s. Proceed, proceed : we will begin these rites.
As we do trust they'll end, in true delights. [*A dance.*

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1. *Measures*—tunes. 2. *By your patience*—with you permission. 3. *Put on*—assumed. 4. *Thrown into neglect*—discarded. 5. *Convertites*—converts. 6. *Faith*—constancy. 7. *Wrangling*—quarrel. 8. *Victuall'd*—provisioned. 9. *Pastime*—light amusement.

the brides and bridegrooms, in the full measure of their happiness, dance to the tune.

Jaques. Sir, with your permission, if I am not mistaken, the duke has adopted a religious life, and renounced the pomp and ceremony of court.

Jaques de B. He has.

Jaques. I shall go to him. I have much to learn and gather from these converts. (*To Duke*) I commend you to your former honour. You deserve it well for your endurance and virtue. (*To Orlando*) I commend you to a love that your devotion makes you deserve. (*To Oliver*) I commend you to your land and love and great friends. (*To Silvius*) I commend you to long conjugal felicity. (*To Touchstone*) I am afraid you are in for constant quarrels in the married life on which you have embarked, and which cannot last long. So I leave each to his own pleasure. I have no fancy for dancing measures.

Duke senior. Wait, Jaques, wait.

Jaques. I am not stopping to see any merry-making. If you have anything to say to me, I shall wait for you in the cave which you are abandoning. [*Exit.*

Duke senior. Go on, go on; we must get through these ceremonies, as we do believe they will promote real mirth. [*A dance.*

EPILOGUE

Rosalind. It is not the fashion to see the lady the epilogue[1]; but it is no more unhandsome than to see the lord the prologue.[2] If it be true that good wine needs no bush, 'tis true that a good play needs no epilogue; yet to good wine they do use good bushes; and good plays prove the better by the help of good epilogues. What a case[3] and I in then, that am neither a good epilogue, nor cannot insinuate[4] with you in the behalf of a good play! I am not furnished[5] like a beggar, therefore to beg will not become me: my way is to conjure you[6] and I'll begin with the women. I charge you, O women for the love you bear to men, to like as much of this play as please you: and I charge you, O men, for the love you bear to women (as I perceive by your simpering[7], none of you hates them), that between you and the women the play may please. If I were a woman, I would kiss as many of you as had beards that pleased me, complexions that liked[8] me, and breaths that I defied[9] not: and, I am sure, as many as have good beards good faces or good sweat breaths will, for my kind offer, when I make curtsy[10] bid me farewell. [*Exeunt.*

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1. *Epilogue*—a short speech at the end of a play. 2. *Prologue*—a poem introducing a play. 3. *Case*—circumstance. 4. *Insinuate with you*—win your good will. 5. *Furnished*—dressed. 6. *Conjure*—cast a spell on. 7. *Simpering*—smiling. 8. *Liked*—pleased. 9. *Defied*—scorned. 10. *Curtsy*—bow.

Epilogue.

Rosalind. It is not the practice for a lady to make the epilogue, but if a man can give a prologue, a woman can as well give an epilogue. There is nothing wrong in it. It is true that good wine needs no advertising, so it is true that a good play needs no epilogue. Yet good wine is also advertised; so a good play may show better by an epilogue. What is my position then as I am not good at making an epilogue, nor can win the good opinion of the young audience for a good play? I am not dressed like a beggar; therefore, it will not suit me to beg your favour. The best thing for me will be to cast a spell upon you as a magician does. I shall first try the effect upon the women. I appeal to you, women, for the love you bear the men, to like as much of the play as pleases you. I appeal to you, men, for the love you bear women, as I perceive by your smile that none of you hates the women, to like the play as much as it concerns you. And so between the two I may hope that the whole play will be liked. If I were a woman, I would kiss as many of you as had beards that pleased me, complexion and breath that tickled my sense. And I am sure that as many as have good beards or good faces, or sweet breath, in return for my kind offer, will bid me farewell, when I make a bow to them. [*Exeunt*,

Epilogue

[illegible] It is not the practice for a lady to speak the epilogue, but if a man can give a Prologue, a woman can give an Epilogue. There is nothing wrong in [illegible] that good wine needs no advertising, so it [illegible] that a good play needs no Epilogue. Yet good wine [illegible] to a good play they make better by it. What is my position then, as I am not [illegible] [illegible] with the good opinion of the audience [illegible] good play? I [illegible] therefore it will not suit me to beg. [illegible] with the women, for the love you bear [illegible] of the play as pleases you. [illegible] for the love you bear women, as I perceive by [illegible] that between you and the women the play [illegible]

[illegible]

NOTES

NOTES

ACT I.

SCENE I.

Analysis of Scene I. The scene opens with Orlando and Adam in conversation. Orlando complains to Adam that his brother, Oliver, has done nothing to educate him. He is treated like a rustic. Even Oliver's horses are better cared for because riders are hired at a great cost to train them. It goes against the grain of Orlando that the money left him by his father, should have been pocketed by the brother, Oliver, and that he should have been given no chance of self-improvement. As he puts it, it is no keeping him at all, for it hardly differs from the stalling of an ox. His father's spirit begins to rise within him. He will no longer submit to it. Yet he does not know how to get out of it.

Their conversation is interrupted by the entrance of Oliver. High words pass between the two brothers. Orlando protests against the treatment, meted out to him. He is prepared to respect him as his elder brother. But being a younger brother, he does not certainly forfeit the position to which his birth entitles him, namely, the position of a gentleman. He demands that his brother should give him the education, suitable to his position. In the course of the dispute Oliver calls him a villain, and Orlando, stung by the insult, lays violent hands upon him. Adam separates the two brothers. Orlando does not release his brother until he promises to give him part of his patrimony. Oliver does not even spare Adam whom he calls a dog. Adam is very much hurt by this insult.

After Orlando and Adam have left, Oliver calls his servant Dennis. Dennis then brings in Charles, the duke's wrestler. Oliver has heard that his brother is going to appear against Charles in a wrestling match. Now he wants to incite Charles so that Charles may not spare his brother. Charles has come to inform Oliver of his brother's purpose and requests him to dissuade Orlando from this reckless enterprise. He has come in good faith. But Oliver tells him the vilest things

about his brother and warns him against his brother's malice, which will be satisfied with nothing less than his death, brought about by fair or foul play. Since Charles is going to fight for his reputation, he will not, as he promises Oliver, spare his brother. Oliver gives him a hint that it does not matter to him if his brother is killed.

After Charles is gone, Oliver muses alone. Now his task will be to stir up his brother to challenge Charles. He cannot bear that Orlando should be more loved by his people than himself. However he hopes that he will be soon rid of Orlando.

Critical note. The first scene may be said to strike the keynote of the play. We are first acquainted with the quarrel between two brothers. As a matter of fact the play is to be concerned with the brothers' quarrel, in a higher and a lower sphere. The play turns on the banishment of the duke by his brother. There is a counterpart to it in the quarrel between Orlando and Oliver.

There is the hint of a wrestling match that is to follow. It is going to be an important incident in the play. Yet we do not know whether it will fulfil Oliver's hope of a safe riddance of his brother.

Not all the important characters are introduced in the first scene. Orlando is a character that will stay on till the end. Of course much is not revealed about him in this scene except his rising spirit against his brother's shabby treatment. In this revolt which, we may foresee, will be carried out, we may expect that Adam will be an important ally of Orlando.

Notes

1. *As I remember*—It is a continuation of the speech that was begun before Orlando and Adam appeared on the stage. *Upon.........fashion*—in the manner you describe to me. Adam has been telling Orlando that his father left him money by will, and charged his brother, Oliver, to educate him properly. This conversation started before they appeared on the stage. Now Orlando confirms Adam's statement about his father's will and the money left for his education.

2. *bequeathed*—left by will. We shall have to supply either 'it was bequeathed' and 'it was charged,' or 'he bequeathed' and 'he charged'.

poor a thousand crowns—a paltry sum of a thousand crowns, the position of 'poor' is emphatic ; and 'a' may be taken as equivalent to 'one'

3. *charged my brother*—enjoined on my brother. Supply 'he' or 'my father,' as 'he bequeathed' above. 'It was charged,' would be a cumbrous construction.

4. *On his blessing*—on pain of losing his blessing, *breed*—educate. *there i e.*, in respect of my brother's not fulfilling his obligation.

5. *sadness*—grievance.

1-5. *Explanation. As I remember............begins my sadness.*—It is part of the conversation begun between Orlando and Adam before they enter the stage. Adam has been telling Orlando of his father's will, and the money left by him for his education. Orlando, in his speech, confirms all that Adam says. Orlando now remembers that his father left him a thousand crowns by will, exactly as Adam tells him now, and urged his brother, Oliver, to educate him properly, if he cared at all for his father's blessing. Orlando is so unhappy because his brother has not fulfilled his obligation. His brother has spent not a farthing of his money for his education—that is how matters stand with Orlando.

My brother Jaques—N.B This Jaques, son of Sir Rowland de Boys, is mentioned in the first scene but has nothing to do with the action of the play except in the last scene in which he bears the message that the usurping duke, marching with an army against his brother, then living in the forest of Arden, meets a holy man, changes his mind, and is prepared to restore the dukedom to his brother. There is one very important character, the melancholy Jaques, in the play. Orlando's obscure brother should have been given any other name than Jaques. However, Shakespeare keeps him out of the play to avoid the confusion. This has been pointed out by critics as evidence that the play was hastily and carelessly written.

5. *School*—in Shakespeare a place of instruction; and hence university. *report speaks .. ..profit*—it is said that he is making good progress in education. *goldenly*—favourably.

6. *for my part*—as for myself. *rustically*—like a rustic or boor; and, therefore, uneducated. *at home*—without sending me to the university.

7. *properly*—accurately. *unkept*—the sense of 'unkeep' i.e. upbringing. *stays me ....unkept*—simply lets me stay at his house without taking any steps to educate me.

8. *keeping.*—upbringing.

9. *gentleman birth*—son of Sir Rowland de Boys *that differs... . ox*—where there is hardly any difference in treatment between me and cattle (I am no better cared for than an ox).

10. *besides*—in addition to the fact.

11. *are fair .... feeding*—are fattened with their feed.

12. *t.ught ....manage*—given proper training. *To that end*—for the purpose. *dearly*—at a great cost.

13. *gain nothing .... growth*—gain only physical growth (as against any improvement of the mind.) The lack of education, which his brother, according to the terms of his father's will should have provided, makes Orlando feel ashamed of himself, and is a sore point with him. He cannot forgive his brother for this.

14. *the which*—equivalent to French *Le quel*—Orlando means physical growth. *dunghills*—manure heap.

15. *bound*—indebted. *this nothing*—no assistance from his brother (in the matter of education).

16. *that he so...... me*—Orlando is ironical. His brother is very generous in the matter of giving him nothing. Sir Rowland de Boys put the money into Oliver's hands so that he might educate his younger brother, Orlando. But Oliver did not spend a single farthing for Orlando's education. So Oliver very liberal in giving him nothing.

16—17. *the something........me—i.e.* abilities with which nature has endowed me. *countenance*—(i) favour; (ii bearing or treatment; (iii) legal sense of maintenance of a person

according to his rank. In any case Orlando is ironical—and means his brother's shabbe treatment of him.

15—17. *Besides this nothing.........me*—My brother has done nothing for me. While he pockets the money that my father put into hands for my education, he has been certainly very generous in giving me nothing. Apart from that, the way he is keeping me is robbing me of the benefit of the natural abilities with which I was born. Orlando means that the opportunity of education which is denied him, has the result of undoing his natural gifts and abilities.

18. *hinds*—labourers. *bars .....place*—keeps me from the position.

19 *mines*—undermines ; undoes : cancels.

gentility—the benefit of gentle birth, *my education*—want of education. Again ironical.

20. *grieves me*—is a sore point with me. *the spirit......... father*—the pride of birth and independent will, which are inherited from my father. *mutiny*—rise. Orlando's position in the house of his brother is no better than that of a self. His spirit rebels against this. He was born a gentleman and his spirit cries that he must have the treatment of a gentleman.

22. *servitude*—position of a serf in the house of his own brother.

23. *wise remedy.........it*—the best means of getting out of this position.

26. *Go apart*—withdraw ; drop off.

27. *shake me up*—abuse me ; rail at me.

28. *what make... ...here*—what are you doing here. A common phrase in Shakespeare is *to make or mar*, and the sense is often played with. Orlando also plays with the sense of the word.

29. *make anything*—*i.e.*, produce anything, *I am........... thing*—Orlando openly hints that his brother has done nothing to educate him.

30. *mar*—undo. Suggested by 'make' above.

31. *Marry*—corruption of Virgin Mary (an oath).

31--33. *I am helping...........idleness*—I am not undoing anything on my own, but I am helping you to undo and cancel out all my natural gifts by submitting to you treatment of me

i.e., enforced idleness which deprives me of all chance of self-improvement. *N. B.* It is this enforced idleness (since he is allowed to do nothing) which is rusting his mind. Most poignantly does Orlando feel the tragic consequence of it. Perhaps the whole point of his remark is lost upon his brother.

34. *be better........naught awhile*—'go and be hanged' that is the better employment I can recommend to you. *be naught while*—This form of words was common, as a petty malediction, like 'and be hanged to you.' But Oliver also plays on the literal meaning—'Better be nothing than marring yourself'.

36. *husks*—chaff (which is the food of pigs). *N. B.* The reference is to the parable of the prodigal son in *Luke XV*. the story is this: he took his portion of the money from his father, and went abroad, and "wasted his substance with riotous living." He was at length reduced to such straits that he kept swine, and had to share their food. He came back to his father, and his father readily forgave him, and took him into the house.

37. *prodigal portion*—(i) the portion of a prodigal one who spends recklessly, and runs through his money; (ii) portion spent prodigally. *What prodigal.........spent*—Have I behaved like the prodigal son of the parable and run through all my patrimony?

38. *penury*—poverty. But as a matter of fact his brother has appropriated Orlando's money, and spent nothing for his education.

39. *Know...........sir*—do you forget your own position—do you forget to whom you are speaking? Orlando takes the literal sense and replies that he is in the garden of his brother.

40. *orchard*—in Shapkespeare, simply a garden, and not a fruit-garden.

42. *better than him ....me*—the construction is better than he before whom I am knows me (*i.e.*, I know better than he before whom I stand knows me). He means that he knows what is due from him to his elder brother, but his elder brother does not know what due is to his younger brother.

43. *in the gentle.......... blood*—in terms of my birth as your younger brother, coming from the same father. *You...........me*—You should give all that is due to a younger brother.

44. *The courtesy of nations*—the custom prevailing among civilized nations.—The reference is to *jus gentium* or the law of Primogeniture. *allows.........better*—gives you the seniority of portion. *in that*—because.

46. *tradition*—custom.

47. *takes ....blood*—does not deprive me of the privilege of gentle birth. *were there*—if there were.

48 *I have......you*—I have as much of my father's gentle blood flowing in my vein as you.

albeit—although, *your coming...... ....reverence*—as you happen to be born first, you are entitled almost to the respect which is due to my father. Another explanation, given by Percival is: entitles you to be looked upon by me as "Your reverence." "Your honour." Such an explanation will make Orlando appear bitingly sarcastic.

51. *What, boy*—Oliver loses his temper and throws in Orlando's teeth the reproach of being a saucy boy. Orlando cannot swallow this insult.

52. *Come, come..............this*—Oliver evidently grapples with Orlando, as he calls him a boy in an insulting manner. Thereupon Orlando takes him by the throat, and means to say that though he is his elder brother, he is no match for him in physical strength.

54. *Wilt............villain*—Oliver resents the affront and calls Orlando a villain. Orlando takes the word in its literal sense *i.e.* a base born fellow. Naturally his blood is on fire, and he repudiates the slur cast on his father.

55. *I am ....villain*—I am not a man of low birth.

57. *thrice*—used in an intensive sense. *such a father*—Sir Rowland de Boys.

59. *this other*—this other hand.

60. *Thou ....thyself*—you have abused your own parentage. Orlando means to say: If I am a villain, so are you too, because both of us are sons of Sir Rowland de Boys.

62. *far..........remembrance*—for respect to your father's memory. *be at accord*—be at peace.

65. *charged*—laid as a duty on you.

67. *obscuring and hiding ....qualities*—by refusing to give me education you have supplanted the benefit and advantage of gentle birth in me. Perhaps two different shades of meaning are implied in 'obscuring' and 'hiding'—the first meaning that what everadvantage Orlando might possess for his gentle birth, was being left unused and undeveloped ; the second meaning that Orlando was being kept in ignorance of his advantage of gentle birth.

68. *the spirit of my father*—Orlando has already used the phrase. He must be brooding over the fact that all his intellectual faculties are being left uncultivated and undeveloped, and he feels this to be an insult to his father's memory. Therefore he invokes again and again the spirit of his father. *The spirit .. ..in me*—A sense of manhood and independence which is the essential attribute of a gentleman and which Orlando owes to his father, at last leads to his revolt.

7. *exercises*—such accomplishments and pursuits as befit a gentleman. Among these are mostly included archery, riding, hunting, etc.

71. *allottery*—money allotted to me in my father's will—a thousand crowns or so. 'Poor' because Orlando regards it as a paltry sum.

testament—will. *go buy my fortunes*—go and buy my fortunes (*i e.* shift for myself).

74. *spent*—exhausted. *get you in*—enter the house.

75. *some part of your will*—(i) part of your legacy (the money left to you by our father)—in which case Oliver would still withhold Orlando's money ; (ii) what you wish to do (your freedom of action).

offend—hurt Orlando has still his hand on his brother's throat. *than becomes............good*—than serves my interest.

79. *Get you ....him*—leave my house along with him.

80. *Is "old dog"............reward*—I have been a servant in the family for so many years, and now I am called an old dog (implying his worthlessness and unfitness for service).

81. *lost my teeth*—"the reference is to the old toothless hound in one of Æsop's fables." *God . . . master*—may God bless my old master ! *spoke*—spoken.

83. *grow upon me*—grow rude and insolent. The metaphor is from weeds as they grow and spread freely. Note 'rankness' below.

84. *physic*—cure as a doctor. *rankness*—luxuriant growth. The metaphor of weeds is continued. *N.B.* Verity sees in it a different sense, taking it to mean "that physical condition for which the old remedy was bleeding." "The metaphor" according to Verity, is from "physic" not "grow."......

give neither -not give you the thousand crowns.

90. *importunes..... you*—begs to be admitted to you presence.

91. *'Twill...good way*—it will be a good way of riddin Orlando. Oliver's idea is to bribe Charles, the Duke's wrestler to kill Orlando in fight.

92. *to-morrow*......is—to-morrow the wrestling is to take place, and as Oliver understands, his brother is to take part in it, Oliver will now simply prime up Charles.

93. *Good morrow*—good morning.

94. *new news*—the latest news. *What's the new..... court*— N. B. This dialogue between Oliver and Charles serves the purpose of *Exposition*. We learn now that the duke has been bauished by his younger brother and that his daughter, Rosalind, has been kept at the court of the usurping duke to keep company with his daughter, Celia. We are further told that the banished duke has been living in the forest of Arden in the Robin Hood style. The latter part of the scene is then packed with important information. It is again the brother's quarrel in a higher sphere of life. Perhaps we see the higher life reproduced in the quarrel between Oliver and Orlando.

99. *loving lords* -lords, devoted to the banished duke. *put themselves......exile*—followed the banished duke into exile of their own accord.

100-101. *Whose lands and revenue........ duke*—whose estates and income have been confiscated by the usurping duke.

101. *good leave to wander*—free permission to go into exile.

102-3. *Can you tell if Rosalind......father*—why does Oliver particularly ask about Rosalind, the banished duke's daughter? Shakespeare wants the readers or audience to be particularly interested in Rosalind. Our attention is being focussed only on Rosalind, who is to play an important part in the forest of Arden, which is to be mentioned soon.

105. *being ever......together*—*i.e.* having been brought up together from their infancy.

106. *Followed her exile*—gone with Rosalind into exile

107. *died ....her*—died if she had been left behind, and if Rosalind had gone into exile. *to stay behind*—by staying behind.

108. *no less beloved ......daughter*—as much loved by her uncle as his own daughter. *N.B.* Yet in the second scene La Beau informs Orlando that the duke has suddenly conceived a dislike of Rosalind, and that his wrath will soon break forth.

110. *Where will .....live*—Where is the old duke likely to live?

111. *forest of Arden*—Where is the forest of Arden? It has been identified by some with the real forest of Ardenes in France. Quiller Couch places it in Warwickshire. Of course there are local touches, which would point to Warwickshire. But then there is the palm tree, the snake' the lioness. Shakespeare does not certainly mean Arden to be a geographical place, either in France or in England. As J.C. Smith says, "But Shakespeare's forest is in fairyland—an English fairyland with glimpses of the classical Arcadia. The name 'Arden' also belonged to the wooded part of Warwickshire, and this may have been in Shakespeare's mind as well."

A many merry men—We still say 'a few men.' In oldre English the indefinite article was prefixed to other adjectives: of number as well. Some think that *many* is a noun here *i.e.* a many (*menie*, company) of merry men. *Smith.*

113. *Robin Hood*—Robin Hood was the famous bandit who lived in the forest of Sharwood with his merry men. His principle was to rob the rich and to help the poor. It is said that Robin Hood was originally Earl of Huntingdon. Being ontlawed he took to the forest of Sharwood, and gathered a band of followers, with whose help he terrorized the abbots and

lords who lived on the fat things of the earth, leaving the poc people to starve. Robin Hood was a great friend of Richard and aided him on his return from the crusade.

114. *flock* - resort.

115. *fleet the time* —make the time pass lightly and quickl; *carelessly*—free from care.

golden world – golden age.

117. *acquaint you with*—inform you of.

118. *matter* - *i.e.* Orlando's intention to take up Charle: challenge.

120. *disposition*—intention. *come in disguise*—appea as a champion against me without giving out his name (identity.

121. *try a fall*—measures his strength with mine in wrestling feat. 'Fall' is a technical term in wrestling – means a round or a bout. *for my credit*—to uphold my reput: tion.

122. *without ......limb*—without some vital injury.

123. *acquit him well* - bear himself well or creditably.

124. *for your love*—because I love you.. *loth*—u willing.

124. *foil*—defeat. *as I must......honour*—as I must ha to overthrow him to keep my reputation unsullied. *come in* appear as a champion against me.

127. *withal* —with this matter.

127-28. *stay him .....intendment*—keep him from h purpose of appearing as a champion against me. *intendment* intention. *brook* —endure ; submit to.

129. *run into* - iucur.

129. *it is... ..search*—it is not forced upon him, but sought by him. *against my will*—I do not desire at all th your brother should engage with me in wrestling, and therel bring disgrace upon your name.

132. *requite*—reward. *Which thou shalt .....requite...* it a hint of bribe ?

133. *notice*—information.

134. *by underhand......means*—indirectly. *laboured*—e deavoured. *dissuade........ ...it*—induce nim to give up h purpose. *have....... . from it*—Oliver is telling a lie. It is cle

om what he says above that he had no interest in keeping his other out of the wrestling, on the other hand he welcomes it a means of getting rid of his brother.
he ..... resolute,—he will have his way.

136. *stubbornest*—most obstinate. *emulator*—envier.

137. *every man's good parts*—the worth or abilities of ery body. *villainous.*—vicious. *contriver*—plotter.

138. *natural brother*—brother by birth.

139. *use ....discretion*—do what you think best. *lief*—ther. *I have.... finger*—it does not matter to me whether u break his neck or his finger. It is a subtle hint to Charles at Oliver would not mind his killing his brother in the wrestg feat. Oliver's speech is an interesting study in villainy is insinuations against Orlando work like poison in the mind Charles, and it does not take the later long to understand hat Oliver is driving at. *And thou ..... to it*—will be better r you to look to your safety.

141. *if thou .....disgrace*—if you let him off with a slight jury or humiliation.

142. *if he do not..... thee*—if he does not win fame at your pense. *practise*—plot.

143. *entrap ....device*—entangle you by some dirty trick. *ave thee*—spare you.

146. *almost with tears .... it*—this is a pose of Oliver to nvince Charles of the sincerity of his feelings.

148. *speak but brotherly*—speak with the moderation of a other *i.e.*, without any exaggeration. He means to say that is speaking no more than a brother should speak of his other. *anatomize*—dissect; analyse.
should ...he is—if I were to describe his character in tail.

149. *blush*—blush with shame.

150. *loak......wonder*—be amazed with terror.

152. *give......payment*—deal with him without mercy; ach him a lesson.

153. *if ever......alone*—if after his encounter with me he alks without crutches. Charles means to say that he will ipple Orlando if he appears against him in the wrestling.

153. *I'll......more*—it means that Charles is a prize-fighter e., he wrestles in public for money).

156. *sir*—incite. *gamester*—lively fellow, "one who disposed to buy his fortune at this game (*i. e.* of wrestling.)

156-157. *see............him*—see the destruction of Orlanc *for my soul.. ......he*—I do not know why my soul hates him mortally.

158. *than he*—he is used for him.

159. *schooled*—educated at a university, *direct*— (1) sen ments that his mind strikes out ; (2) actions that his ha performs—*Percival.*

159. *of all sorts*—by all classes of people. *enchantin*ɡ —as if he had cast a spell upon this multitude.

160. *so much .....world*—so univeral a favourite.

163. *misprised*—neglected ; undervalued.

164. *clear all*—(1) clear off all scores between us tw (2) remove this stumbling block from my path. *nothing rema ......but*—all that remains for me to do now is. *kindle*—inci *the boy*—*i. e.* Orlando. *thither* - to his match.

165. *which now......about*—I will set about it at once.

N.B. This saliloquy of Oliver's is a self-revelation. anatomizing his brother's character, he anatomizes his ov On the other hand it is a grudging acknowledgement Orlando's virtues, which only envenom Oliver's heart wi envy. "This Oliver has a habit of blurting out his mind himself (and to the reader) which we never find in his brotb villain, the usurping duke, whose close-hearted cunning strik before it speaks, if ever it does speak."

SCENE II

Analysis of Scene II : The scene introduces to us Rosali and Celia. Rosalind is down-hearted, and she has good reas to be so because her father is banished. Celia tries to coax h into mirth. Celia even taxes her with loving her less than s (Celia) does Rosalind. Supposing that the position we reversed (*i.e.* Rosalind's father had banished her father a Celia had stayed with Rosalind) Celia would have accept Rosalind's father in place of her own. She questions Rosalin love for her.

Rosalind, partly won by her entreaties, is quite willing rejoice in her condition. Celia promises to make her a recti

ion of all that her father has taken away from her—promises a eturn of the dukedom to her after her father's death. Rosalind s roused to a livelier mood. She suggests: What do you think f falling in love? Celia agrees that it is not bad as sport. She wishes that they should get no more involved than to be able to ome out of it with their honour unstained.

Celia, on her part, proposes that they should mock fortune, ince her gifts are so ill-distributed. Fortune, as Rosalind naintains, is most unfair to women. Celia's view is that fortune scarcely makes those women honest whom she makes fair, nd makes those ill-featured whom she makes honest Rosalind rgues that Celia confuses the function of nature with that of ortune.

Their discussion is cut short by the entrance of Touchstone. Touchstone is a fool, and they welcome him as whetstone of wit. Touchstone has come to fetch them to the duke. He swears by his honour Rosalind ask him where he learnt that oath. Then Touchstone tells the story of a knight—one Frederick. This knight swore by his honour that certain pancakes were good and the mustard was bad. But Touchstone was quite sure that the pancakes were bad and the mustard was good. Yet he maintains that the knight was not forsworn. He explains it by saying that the knight had so often sworn by his honour that he had practically sworn away his honour. And so he argues that as the knight swore by a thing that did not exist, he could not have forsworn himself.

They are next joined by Le Beau, Le Beau has come to tell them that they have missed much good sport. He means the wrestling which the two ladies have not seen, and partly describes the bloody affair in which three opponents sons of an old man have been already disabled by Charles. Touchstone wonders how this can be sport for ladies, and chaffs Le Beau about it.

However the rest of the wrestling is to take place at the very spot where Rosalind and Celia are. Duke Frederick comes there, attended by the Lords, Orlando and Charles. Rosalind and Celia stay on to witness the wrestling. The duke has tried in vain to dissuade Orlando from this rash enterprise, for Orlando is too young and inexperienced for Char-

les. Now he leaves it to the two ladies. Both Rosalind and Celia try to persuade Orlando to give up the contest. Orlando prays them pathetically to leave him alone. He would rather have their good wishes and blessings, but he cannot, he regrets, comply with their request to keep out of the contest. After all he stands to lose nothing. If he is killed, it will make no difference to the world, since he has no friends to miss or mourn him. His sad speech deeply moves the hearts of the two ladies, and each wishes the best of luck to Orlando in his encounter with Charles.

Charles beings to mock Orlando at first, But in the first round Orlando easily overthrows Charles. Charles is carried away, speechless and in a swoon. The duke is ill pleased to hear that Orlando is the son of Sir Rowland de Boys. Sir Rowland, though a man of honour, has ever been, according to the duke, his enemy. He wishes that Orlando had been son to somebody else. The 'duke abruptly leaves with his train without bestowing in Orlando the prize for victory.

Both Celia and Rosalind are pained by the duke's rudeness. Celia is the first to grumble against it. Rosalind now sympathizes more with Orlando than ever, as her father loved Sir Rowland. To make amends for her father's rudeness, Celia speakes cheering words to Orlando. Rosalind offers him a necklace she has been wearing. But Orlando is quite tongue tied, and even fails to thank Rosalind. Rosalind returns there on a pretext, and encourages him to speak. But Orlando is still speechless. When Celia and Rosalind are gone, Orlando begins to curse himself—"Or Charles or something weaker masters thee."

Le Beau returns and greets Orlando. He warns Orlando against the duke's displeasure and counsels flight. Orlando also learns who these two ladies are and which is the daughter of the duke, and how the two are devoted to each other. Le-Beau hints also at the sudden displeasure of the duke against Rosalind—a displeasure which, as he foresees, will soon break forth. But he particularly warms Orlando to leave the place. Orlando is now between the devil and the deep sea. Either he has to face a tyrant brother or a tyrant duke.

Critical Note. In this scene we are introduced to Rosalind, the heroine of the play, and to the usurping duke, he first point to note is Celia's devotion to her cousin. In the rest of the play Celia receives much less attention than Rosalind ; in fact she seems to be overshadowed by Rosalind. But Celia's love and devotion immortalize her ; her own father about whose misdeeds she has no illusion, she is prepared to sacrifice to her love for Rosalind. She is a martyr to her affection for Rosalind. But this self-effacing love of Celia has not received due recognition from critics. Shakespeare has not done justice to Celia ; nor have the critics.

The plot of the play is partly hinted at in Rosalind's casual suggestion of falling in love in sport. The dramatic irony is already evident in Rosalind's falling in love with Orlando immediately after the wrestling is over. So the sport materializes as a reality

Though the shifting duke is introduced in this scene, we can anticipate the shifting of interest from the usurping duke's court to the forest of Arden. First, it is no more safe for Orlando to stay in the usurping duke's dominion. Secondly, there is already the hint of the duke's displeasure against Rosalind—a displeasure, which we are told, is soon to break forth. Being banished from the duke's dominion, both Rosalind and Orlando will naturally turn their attention to the forest of Arden. In fact Shakespeare will soon be getting all the important characters into the forest of Arden.

Notes

1. *Sweet my coz*—an inversion for the sake of emphasis. 'Coz' is the shorter form of cousin. These three words sum up the tender affection of Celia for her cousin. *be merry*—It is clear to Celia that Rosalind is brooding over the banishment of her father. And Celia can have no peace of mind until she sees Rosalind smile.

2-3. *I show more mirth .... of*—I show myself to be more cheerful that I can be in the circumstances. *would you*—do you wish ?

4. *Unless you could .. ... father*—so the banishment of her father has been weighing upon her spirits.

6. *learn*—teach.

6. *extraordinary pleasure—i.e.*, any unusual mirth.

7 *Herein I see...... thee*—In this matter you seem to be less responsive to my affection than you should—and it means that you love me less than I do love you. *with the full weight*—with all the intensity.

8-10. *If my uncle, thy banished father ... .mine*—Suppose the position were reversed, suppose you stood in my position—*i e*, your father had banished my father, and you had been staying with me, then my love for you would have taught me to look upon your father as my own. Note here the depth and unselfishness of Celia's love: she would have sacrificed her father to her love for her cousin: *so*—provided.

11. *if the truth ..... thee*—if he earnestness of your love had been aspure and unalloyed—had been, well-proportioned and harmoniously blended as mine. "To *temper* is in Shakespeare to bring into condition by mixing (of drink), by melting of wax), or by hardening (of metal)."—*Smith.*

So wouldst thou ... thee—If you had loved me with the same intensity and the same selflessness as I love you, you would have accepted my father as your own as I would have done in the same circumstances.

13. *Well*, I *will forget ......yours*—To please you, I shall rather forget my personal circumstances, and take pleasure in making your own circumstances mine *the condition of my estate*—the circumstances of life.

14. *but I*—but me.

15. *nor none .. have*—nor is likely to have any.

16-18 *for what he hath......affection*—because the dukedom that my father has deprived your father of by force, I will restore to you out of love. *perforce*—by force. *render thee*—restore to you.

19. *turn monster*—cease to be a human being *And when I break ...monster*—Celia's love reaches the height of the sublime..

It is a love that is all-sacrifice and devotion—and it has no consideration for herself. Yet there is no heartly response from Rosalind. Rosalind seems to be a pampered child of Shakespeare.

20. *devise sports*—seek and invent means of diversion.

22. *to make sport withal—i. e.,*—to play at love.

23. *in good earnest*—in all seriousness.

23-25. *nor no further in sport .... again*—even when loving in sport do not go far enough to compromise your honour, but keep it within the limits of sport so that you get away from it with an easy conscience and untarnished virtue.

22-25. **Explanation :** *Marry I prithee ... again*—For their deversion Rosalind proposes that they should fall in love. Celia seems to be more cautious than Rosalind. Celia would have it loving in sport, and not in real earnest Let it be a make-believe, and no more. She senses risk even in loving in sport. Therefore, she wants Rosalind. She must keep within the limits of sport and go no farther than to be capable of retreating without any sacrifice of honour and virtue. N.B. This love in sport proves to be serious love on the part of Rosalind even before the scene in love. An instance of dramatic irony.

27-28. *Let us sit..... wheel*—Celia proposes that they should better amuse themselves by mocking fortune. Fortune is a blindfolded goddess turning a wheel. The wheel or the turning of the wheel signifies the instability of Fortune. As Fluellin *Henry V*, III. vi. 35) says, "she is turning, and inconstant, and mutability, and variation." Cella now proposes to cure Fortune of her variability by mockery—she will drive her off her wheel by her mockery, and when her wheel is gone, she will more be inconstant or variable. Celia applies 'good housewife' as a euphemistic appellation or by way of propitation. *that*—so that. *her gifts... .. equally—i.e.*, when Fortune is cured of her inconstancy, her favour will be dispensed discriminatingly.

30. *would*—wish.

31. *mightily*—outrageously. *misplaced*—ill-distributed.

32. *doth most mistake ..... women*—is most unfair in the dispensation of her favour to women.

34 *honest*—virtuous.

35. *ill-favouredly*—(i) all-favoured ; (ii) in an ugly fashion

36. *now thou goest from..... Nature's*—now you are confusing Nature's function with Fortune's. The physical features of a woman are the concern of Nature ; Fortune has nothing to do with them. *office*—function.

37-38. *Fortune..... Nature*—Fortune deals in earthly,

temporal goods and Natnre, in physical features. *lineaments* features.

39-40. *when Nature hath made . fire*—Celia gives an instance in which Fortune mars the beauty of a woman (and beauty is the gift of Nature) when she falls into the fire, and scalds herself Celia means that what is brought about by accident, is attributable to Fortune.

41. *wit*—intelligence (especially shown in the combination of ingenious ideas). *flout at*—mock.

42. *cut off the argument*—put an end to our discussion.

41-43. *Though Nature......argument.* Here is another instance of Celia's, showing that Fortune often counters Nature. Wit is the gift nature ? and by the exercise of their wit Rosalind and Celia are mocking Fortune. Then the fool (Touchstone) comes in and interrupts their discussion. It is Fortune (or accident which is a part of Fortune) who sends the fool.

43. *there*—in this matter. *is Fortune . Nature*—Fortune is more powerful than Nature.

44. *Nature's natural—i. e.* a fool who is made a fool by Nature.

45. *Cutter-off of Nature's wit*—one who puts a stop to the flow of our natural wit.

Fortune makes... . Nature's wit—Rosalind shows that Fortune defeats the purpose of Nature with Nature's instrument. Their exercise of wit is interrupted by a fool. Fortune sends the fool to cut short their discussion. Now a fool is called a 'natural'. So the fool is the creatian of Nature, as wit is the gift of Nature, Now Fortune sends the fool, a creature of Nature, to put a stop to the exercise of wit which is also a gift of Nature.

46. *Peradventure*—perhaps. *This is not Fortune's......... Nature's*—Nature has sent her own creature, a fool, and not Fortune.

48. *reason of*—discourse on.

49. *for our whetstone i. e.*, for the purpose of sharpening our wit.

49-50. *the dulness......wits*—a fool must be dull of wit, and therefore, his dulness may serve to give a keener edge to

the wit of others. *wit..... whi her wander you*—a proverbial expression "Wit, whither wilt?" Of course it has the literal sense, where are you going, fool?

51. *You must come away .....father*—you are summoned by your father.

52. *Were you made......messenger*—have you been made messenger?

57. *pancakes*—thin flat fried buttercakes.

58. *naught*—wortheless. *stand to it.*—swear by it.

60. *Yet was .... forsworn*—yet the knight did not swear falsely.

61. *in the great.........knowledge*—out of the vast store of your learning.

63 *unmuzzle......wisdom*—give a free expression to your wit.

64. *forth*—forward.

67. *knavery*—wickedness. The point is this: Celia swears by her beard, but she has no beard. Touchstone swears by his knavery, but he says that he has nothing to do with knavery. Now the knight swears by his honour, but the knight has no honour. So the knight is not forsworn. If a man, as Touchstone argues, swears by what does not exist, he is not forsworn.

68. *were*—would be. *that is not*—which does not exist.

70. *he had away*—he had sworn so often by his honour that his honour had totally evaporated.

78. *old Frederick*. Frederick is the name of the usurping duke, Celia's father; but here it is the name of a Courtier. Another piece of Shakespeare's carelessness, "Old," is colloquialism—an "unmeaning term of familiarity."

74. *My father's love......enough*—Touchstone says Frederick is a fellow without honour. Celia replies that since her father loves him, it is honour enough for him, and he cannot be without honour. N B. It is quite likely that Touchstone invents the name of Frederick, and since it is the name of the duke too, he reflects on the duke's dishonesty.

75. *whipped*—a fool was whipped for making too free use of his tongue.

76. *taxation*—libel or slander.

77-78. *The more pity foolishly*—it is much to be regretted that fools cannot comment on the unwise action of the wise people.

80 *the little with......silenced*—N. B. An allusion either to (i) restraint imposed upon the theatrical companies by the Puritan authorities of London, or to (ii) the burning of satirical books by public authority on June, 1, 1599.

79-81. **Expl**. *for since the little wit...show*—Touchstone tells of one knight, Frederik, who according to him, had sworn away his honour. Touchstone says that the duke loves this knight. Celia replies that her father's love is honour enough for him, and hints that Touchstone will one day be whipped for satirizing other people. Touchstone laments that fools are not permitted to comment on the unwise action of this so-called wise. In this connection Celia alludes to the burning of satirical books on June, 1599—a warning to fools making too free use of their tongue. Celia also remarks that since fools are not free to satirize the follies of the wise the wise seem to be more foolish than even before. Celia implies that the follies of the wise are not a serious matter. But now that all restraint, that the satirical wit of a fool might impose, is gone, the follies of the wise are attracting too much notice. Antithesis between 'little foolery' and 'great show.'

83. *With...news*—he comes charged with some important communication.

84-85. *Which he will...young*—as a pigeon carries food in her mouth, and with it feeds her young, so Le Beau is comming charged with news which he will thrust upon Rosalind and Celia.

86. *news crammed*—stuffed with news (over fed with news).

87. *we shall...marketable*—we shall have a higher price in the market (as a Turkey-cock, well-fed, will sell better)

88. *Bon jour*—good-day.

90. *of what colour*,—of what kind.

91. *What colour, madam*—Le Beau understands 'colour' in the literal sense, and can make nothing of Celia's questions. It should be noted that 'sport' sounds as 'spot.' in the affected country tone of Le Beau and that Celia puns with 'colour.'

92. *As wit and fortune will*—as you will be prompted by your good sense and fortune.

93. *Destinies*—three classical Fates—Clotho who holds the spindle, Lachesis who weaves the threads of man's fate and Atropes who cuts the web.

Laid on with a trowel -"too heavy a mass of big words [has been] laid upon subject"—*Johnson.* The idea is that Touchstone's remark is too solemn for the occasion. But Touchstone is ironical. 'Trowel' is a flat bladed tool for spreading mortar, chipping bricks, etc.

94. *amaze*—fill with utter astonishment. A stronger word in Elizabethan English than now.

99. *the best ..do*—the best part of the wrestling is yet to take place.

101. *the beginning ..buried*—yes, out with the beginning which is already over.

102. *there comes an old man ..songs*—Not that Le Beau seriously begins a story in an elaborate manner, and provokes ridicule. Le Beau is a type of the affected and foolish courtier, who is satirized here.

103. *match ..tale*—I could also tell a story which would bear just the beginning of your own story.

104. *proper*—handsome.

105. *excellent growth*—good build. *presence*—appearance.

106. *With bills on their necks*—Rosalind puns on *presence* and *presents.* Hence *bills* which are placards or notices. N. B. "Public notices in Shakespeare's time were set up on post—hence "bill-posting" and this method of advertising plays is often alluded to in Elizabathan writings—"*Verity*.

107. *presents* i. e. placards.

109. *which Charles* —'which' goes with Charles.

110. *threw*—overthrew.

111. *that*—so that. *there...him*—his life is despaired of. *served to*—dealt with.

113. *dole*—lamentation.

114. *take his part with weeping*—weep with him in sympathy.

115. *Alas*—"It is often by such apparently slight touches as these that Shakespeare depicts the moral perfection of his

characters and gives them their crowing charm. By this single word he shows us Rosalind pausing in the full career of her sportive word-bandying, struck with pity for the poor old father's grief. His women are always true women; not mere heedless, heartless wits, but witty from the very depths of their sweet and sensitive natures.—*Cowden Clarke*..

116. *But what is the sport ...lost*—Wrestling is a bloody game, and can be no sport for ladies. So Touchstone wants to ridicule the courtier.

119. *Thus men may ....day*—it is like the proverbial expression—we live to grow wise. Touchstone ridicules Le Beau by saying that it is a new thing for him to learn that the breaking of ribs is good sport for ladies—something to amuse and divert the ladies.

122. *Or I*—Celia agrees with Touchstone in this matter. Celia joins Touchstone in bantering Le Beau, *I promise thee*—assure you.

123. *any else*—anyone else who.

124. *broken music*—a technical term meaning part music, arranged for different instruments. Rosalind applies it, rather with pathetic humour, to the music of breaking ribs. 'Breaking of ribs' suggests *broken music* to Rosalind. She means no more that broken ribs or as Percival explains it—the music produced by the breaking of bones in a wrestling match. *another dotes*—another dotes.

124. *doth*—excessively fond of.

Is there yet .... rib breaking—is there anyone else who would encounter Charles for the pleasure of having his ribs broken?

132. *entreated*—persuaded to give up the attempt. *his own peril ...—forwardness*—let him suffer for his own rashness. His own rashness will be responsible for any risk he will run.

135. *looks successfully*—he looks as if he would succeed in the contest with Charles; he has a spirited air.

137. *are you crept ......wrestling*—have you come up here to see the wrestling?

138, *liege* sovereign lord. *so please ....leave*—if it may please you to give us permission.

140. *there is such odds in the man*—(*i*) there is such

inequality between the two compitiors ; (*ii*) there is such superiority in Charles (the duke's wrestler). The latter meaning is preferable, for the duke must be speaking of his own wrestler—(*Charless*)'

140. *In pity ....youth*—in consideration of the youth of the one who takes up the challenge of Charles. *fain*—gladly.

142. *he will...entreated*—he is obstinate.

142. *see if...... move him*—see if you can prevail upon him to give up the contest.

145. *I'll not be by*—I shall withdraw so that you may freely urge the young man to give up the contest and the young man may yield to you without any sense of embarrassment.

146. *the challenger*—Orlando is not the challenger ; he just takes up the challenge of Charles. Charles is the challenger.

148. *attend* wait upon.

151. *fair princess*—Orlando adresses Rosalind and suppose her to be the daughter of the duke.

152. *I come .....do*—like others I appear in response to his challenge *to try . youth*—to contest with him.

154. *your spirits ....years*—you are too daring for your age.

155. *cruel proof*—the slaughter of them who contended with Charles.

156-57. *if you saw...judgment*—if you had not been blinded by your rashness—if you had a correct estimate of yourself as against the mighty wrestler with whom you are going to contended. If you saw yourself as you are—a mere young man pitted against the superior strength and skill of your opponent, and if you judged rightly your chance of success or failure in such an unequal contest.

157. *the fear of your adventure*—the fear of the risk you are running by engaging with a man who is superior to you in physical strength.

158-59 *counsel......enterprise*—recommend to you a match to your strength and skill.

159. *embrace... safety*—attend to your own safety. *give over*—abandon.

161-62. *your reputation . . . misprised*—your fame will not

thereby suffer any loss, *misprised*—undervalued, *make it our suit*—appeal. *msght......forward*—might be abandoned.

164-165. *punish......thoughts*—reproach me in your thought. *wherein*—in this matter of not being able to accede to your request.

166. *let your fair eyes......trial*—let me attended by your blessings in this contest *fair eyes*—a compliment to the ladies and also an appeal to them that they watch the contest with a lively interest in him.

168. *foiled*—defeated.

168. *shamed*—put to shame. *that was never gracious,*—who never enjoyed the good will or esteem of the world.

170-171. *I shall do...me*—my death will make no difference to the world, for there are no friend to miss me, or to lament my death. N. B. Orlando's speech strikes a note of lonely despair, which is partly warranted by the circumstances of his life. But it awakes a fellow feeling in the heart of Rosalind, for she is in similarly adverse circumstances.

172. *fill up a place*—implying that he has been of no use to the world.

174. *The little strength......you*—Rosalind wishes that what little strength she possesses, may supplement Orlando's.

176. *eke out*—augment.

180. *I be deceived in you*—I may be deceived by your physical appearance.

182-183. *Come, there, is this young gallant ...earth*—Note Charles's tone of raillery. *Young gallant*—the young brave champion. Sarcastically used. *that is... ...earth*—who desires so much to repose on the bosom of his mother earth. Charles taunts Orlando and implies that his fate in the encounter with him will be to measure his length on the earth—i. e., he is in for a fall and overthrow.

184-185. *his will hath........working*—I have a humbler ambition than to repose on the bosom of my mother earth. Orlando means that he is not in an absolutely hopeless state.

186. *try......fall*—take but one chance.

187. *warrant*—assure.

188. *second*—i. e., second trial.

188-189. *so mightly persuaded........first*—urged him so

hard to keep out of the first round.

190-191. *you mean ..... before*—"of course you are going to mock me *after* the wrestling : still, why not have waitad just a minute till it was all over"—*Verity*.

come your ways—come on.

192. *Hercules*—the god of strength in classical mythology. *be thy speed*—give you victory.

193. *would*—wish.

193-94. *to catch .....leg*—i. e., to trip up Charles, the duke's wrestler.

195. *O excellent young man*—The reason of this exclamation is that Orlando is already gaining upon Charles.

196. *I can tell...down*—*i. e.*, I will then hurl the thunderbolt at Charles, and so I can tell beforehand which of the wrestlers will go down.

198. *No more, no more*—let there be an end to the wrestling.

200. *I am not yet...... breathed*—I have not yet put forth my strength.

209. *The world esteem'd......honourable*—*i. e.*, your father was known to be a man of honour.

210. *still*—always,

210-11. *thou shouldst have .....house*—your deed of valour would have better pleased me if you had not been Sir Rowland's son.

212. *fare thee well*—the duke departs without awarding the prize of victory to Orlando. This is no doubt churlish on the part of the duke. The duke seems to be as unreasonable here as in banishing Rosalind later. Supposing Sir Rowland was not friendly to him, what reason was there in thinking that his son was unfriendly to him ? The duke was "temperamental." *gallant youth*—'gallant' is used complimentarily by the duke as it is used sarcastically by Charles before.

213. *I would.....father*—I wish you had a father other than Sir Rowland.

Celia were I ...... this—Celia is hurt by her father's conduct. She is full of admiration for Orlando's courage and enterprise. But Rosalind makes no comment. She is tactful to say the least.

216. *change*—exchange. *calling*—name ; appellation.

218. *as his soul—i.e.*, all very dearly.

219. *And all the world ....mind—i.e.*, all the world agree with my father in esteeming Sir Rowland very highly.

221-222. *I shall have........ventured—i.e.*, I would have entreated him with tears not to risk his life in an encounter with Charles. *Ere*—before. *ventured*—run the risk.

224. *go thank*—go and thank. *encourage him*—give him words of cheer.

225. *rough*—rude. *envious*—malicious.

225. *Sticks me at heart*—cuts me to the quick ; grieves me sorely. *you......deserved*—you deserve the highest commendation.

226, *If you do keep love*—a subtle hint of Shakespeare's about the love-scene in the forest of Arden where Orlando figures in the role of a lover.

227. *But justly*—only exactly. *exceeded*—excelled ; surpassed, *exceeded all promise*—far surpassed our expectations about you.

230. *out of suits with fortune*—"(1) who does not wear the livery of fortune ; (2) one whose suits fortune does not grant"—*Percival.*

231. *That could give more*—who could show a better appreciation of your courage and enterprising spirit by giving your something of more substantial value.

231-32. *her hand .....means—i e.*, she pleads adverse circumstances as the cause of her inability to show proper appreciation of his courage.

234. *My better parts*—my higher self (my noble instincts)—courtesy and chivalry.

235. *thrown down*—overthrown.

235. *quintain*—a post with revolving arms. A knight on horseback would run at it, and his aim would be to strike with his lance at one of the arms and dodge the swing of the other. Later it was made in the shape of a Turk or Saracen with a shield on the left arm and a sword in the right hand.

233-235. **Explanation** : *My better parts .... block*—After the wrestling between Orlando and Charless over, the duke goes away in a huff and without awarding the prize of victory to

Orlando. Celia feels hurt at the conduct of her father. She talks to Orlando and comforts him. Rosalind offers him the chain she has been wearing. But Orlando is so embarrassed that he cannot return even bare thanks. He now thinks that his victory is no good to him. He compares himself to a quintain (a tilting post), to a block of wood that has no speech or feeling. It seems to him that he has only physically overcome Charles, while his own higher self—his sense of courtesy, his chivalry, his honour—has suffered a defeat. That is why he could not make and verbal response to the good wishes and congratulations of the two ladies. **N.B.** So here is again love at first sight, and love keeps Orlando tongue tied. He has but a hazy notion of his own sentiments as yet. *He calls ......back*—Rosalind feigns that Orlando calls them back, and goes back to him to give him one more chance of speech. *my pride.........fortune*—my pride departed with the reverse of my fortune. Rosalind means that she can do without pride since she is in adverse circumstances.

237-238. *overthrown......enemies*—a hint that Orlando has not only overcome his enemy (Charles) but also captured her heart. But it is a hint that is lost upon Orlando. Orlando is too dull-witted by the side of the quick-witted Rosalind.

239. *Have with you*—go along.

240. *What passion............tongue*—what emotion chokes my speech ? Orlanao cannot yet clearly understand the nature of his feeling.

241. *urged couference*—invited conversation.

242. *overthrown*—defeated (not physically but mentally.)

243. *or*—either *something weaker*—something weaker than Charles. *masters*—subdues. *something......thee*—Has he any groping consciousness that love has mastered him ?

244. *counsel*—advise.

245. *Albeit*—although.

246. *commendation*—praise.

247. *condition*—mood or temperament.

248. *misconstrues*—misinterprets. *misconstrues......done*—puts a wrong meaning on your courageous deed in overthrowing Charles.

249. *humorous*—full of caprices. **N.B.** In ancient physiology the humours are the four essential fluids of the humam

body—bile, blood, black bile, and phlegm, corresponding to the four elements, fire, air, earth any water. The mixture of these humours produced the temperament of a man whether choleric, sanguine, melancholy, or phlegmatic, according to the humour which predominated.

What......indeed—what his attitude towards you is

250. *More suits......of*—Which I better leave to you imagination than describe.

254. *Neither his daughter......manners*—If we judge them by their conduct, then neither of them is his daughter ; for neither of them resembles him in behaviour.

255. *smaller*—shorter in stature.

257 *usurping uncle*—Le Beau shows what he thinks of the duke in this phrase. He has little sympathy with the usurping duke.

258-59. *whose love......sisters*—who love each other more than sisters.

260. *of late*—lately.

261. *Hath taken......niece*—has conceived a dislike of his innocent and harmless niece. 'Gentle niece' shows again in which direction lies Le Beau's sympathy.

262. *Grounded*—based. *argument*—reason.

263. *But that.........virtues*—the popular esteem that Rosalind enjoys has excited the envy of her uncle.

264. *pity her.........sake*—feel sympathy for her because her father has been banished.

265. *on my life*—I swear by my life. *his malice......... lady*—his hatred of Rosalind.

266. *suddenly*—without any warning. *break forth*—manifest itself.

267. *in a better world than this*—Le Beau whose sympathy is evidently with the banished duke, is looking forward to his restoration. He means to say that when a better state of things prevails, hoping that the reign of terror cannot continue long.

268 *I shall desire........you*—I hope to be better acquainted with you.

269. *bounded*—obliged.

270. *smother*—the stifling smoke of a smouldering fire.

from the smoke . ...smother—i.e., exchange one evil for another. *must I*—must I go or pass.

272. *But heavenly Rosalind*—By this time Orlando perceives the dawn of love in his heart. And this love for Rosalind seems to be his only refuge in the dark pathway of his life.

SCENE III

Analysis of Scene III. We meet Celia and Rosalind alone. Celia tries to coax Rosalind into speech, and Rosalind would not talk. Rosalind cofesses that she has some worries. The worries are not for her father but for somebody unknown. Celia begs her to get rid of her worries, and master her emotion. Rosalind says that it is no use. Then Celia questions her about her love for Orlando. The reason which is not satisfactory one, given by Rosalind, is that the duke her father loved his father dearly. Celia replies that if she were to act on the same reason, she would hate Orlando. Rosalind begs her not to hate Orlando for her sake. He deserves not to be hated.

The duke suddenly appears with his lords, and bids Rosalind leave his dominion within ten days or she loses her life. Rosalind is amazed and desires humbly to know how she could have offended him. She protests that she is innocent. The duke alleges his suspicion as a sufficient cause for her banishment. Rosaliud would not be satisfied with that. Her father was not a traitor ; nor is treason inherited. The mere suspicion of her uncle cannot make her a traitor. Of course it is different if her poverty makes her suspected of treason.

Celia now speaks for her cousion. But her father would not listen to her. He wants to make her understand that she is being under-valued so long Rosalind is with her—that she is being ignored by the people for the sake of Rosalind that she would win the hearts of the people when Rosalind is gone. But Celia has nothing to do with these arguments. She is quite firm : Either Rosalind she stay or she follows Rosalind into banishment. The duke repeats the sentence of banishment and the threat that if Rosalind outstays the time, she dies, and then leaves.

Celia is once again disgusted with her father, and wishes to

change fathers with her cusin. Still she seeks to comfort Rosaind, and it is her determination not to be left out of her trouble. At any rate she is not going to stay with her father. It is Celia who proposes that they should go to the forest of Arden Rosalind at first is afraid of the risk of such a journey, maidens as they are. Celia easily solves the matter by suggesting that they should paint their faces dark, and disguise themselves in male attire. It is a suggestion which readily catches the fancy of Rosalind—and then the details she works out with her imagination. Rosalind will dress herself like a man, and assume the air of a swashbuckler but Celia should just be a woman without any disguise. Henceforth Rosalind's name will be Ganymede; and Celia's, Aliena. Rosalind proposes that they should take Touchstone along with them. Celia promises to win him over all right. They very idea of leaving the court fills Celia with delight. The way to the forest of Arden is the way to freedom and joy.

Critical Note. The main interest of the play is shifting from the court of the usurping duke to the forest of Arden where the banished duke is living. After Rosalind is banished, Celia proposes to follow her and they prepare to go to the forest of Arden. They look to minor details too. They must carry along the court fool, Touchstone, with them to the forest of Arden. Touchstone will certainly enliven their life, likely to be dull and monotonous, in the forest of Arden. The difference in the character between Celia and Rosalind is also partly revealed in this scene. Celia is practical minded. It is she and not Rosalind, who rises to the occasion, and solves the problem where they can go. Rosalind has a romantic turn of mind. Her imagination at once catches at the suggestion of Celia, and works out the details. She will put herself in male attrire, and cultivate, "a swashing and martial outside." To satisfy her romantic fancy, she proposes that they should steal away the fool from the court. Note again the self-effacing devotion of Celia to Rosalind. She is as true as her word. She leaves her father and the dukedom for the company of Rosalind. Rosalind is in love with Orlando—and that is a good per-occupationn for her mind, but Celia has nothing to look forward to. A blank, dreary existence is all that is hers when Rosalind is married off. But Celta has no thought for herself. It is again Celia who is most exhilarated by the idea of going to the forest of Arden,

Next we shall see Orlando proceeding to the forest of Arden. Where else can he go ? Rosalind is to be the queen, the presiding deity of Arden, and upon whom but Orlando are her tomboyish pranks to be played in that pastoral background of peace and beauty ? Well, Shakespeare will get all the good people of the play into the forest of Arden. and the court of the usurping duke will by that time recede into the dim distance.

Notes

1-2. *Cupid......mercy*—Celia already knows what is the matter with Rosalind—she is in love with the gallant wrestler. She wishes that Cupid, the god of love, my spare her a little.

not a word—Rosalind is absrtacted and withdrawn—lost in herself, which is the effect of love. And Celia tries to coax her into speech. (i) Would not you speak a word to me ? (ii) Did not Orlando have a single word to spare for you ?

4. *thy words......curs*—your words cannot be so valueless at to be wasted upon dogs.

5. *throw......me*—let me have a few of your words.

6. *lame ...reasons*—(i) take to me (and then I shall not tease you) ; (ii) give me a reason for your moodiness (and then I shall keep quiet), In either case there is the idea of laming dogs by throwlng stricks at them. Celia begs only to be lamed by words thrown at her. *reason*—(i) talk, (ii) reasons for Rosalind's moody silence.

7. *two cousins laid up*—both of them would be put to silence (*lamed*). Love has kept Rosalind dumb ; reasons will keep Celia dumb—and so both will be lamed of their speech.

9. *mad without any*—does Rosalind mean that she is madly in love or simply that she is out of senses ? She confesses that she cannot give any reasons for her moody silence. Or Rosalind may also imply that love is a form of madness, and that love has nothing to do with reason.

10. *But is all this......father*—are you worrying about your father ? It might be an innocent question, or there may be something deep behind in. We are reminded of Rosalinds words that she could not be merry when she could not forget her banished father. She will certainly henceforth think less of her father than of Orlando. So Celia's words might be a feeler

11. *child's father*—future husband. From moral prudery "father's child" has been substituted for "child's father," and the substitution becomes almost pointless. "Father's child" will of course mean herself.

Percival's remark on the point is very opposite: This would now-a-days be looked upon as very indelicate in a lady to say, but, besides that downright plainness of language like this on certain subjects, was common enough in Elizabethan society, there is the chance of a euphuistic jingle (here on the word "father") that no Elizabethan dramatist or poet would miss if it offered itself. Coleridge, shocked at the indelicacy, proposed to read, "father's child," meaning Rosalind herself. But there is no doubt as to what the true reading and meaning were."

12. *briers*—used for petty troubles. *working day world*—world where all is work and no play.

13. *burs* prickly heads of burdock plants. Celia compares the petty troubles, of which Rosalind complains, to burs, which one's clothes catch when one is out for enjoyment in a holiday mood.

14. *holiday foolery*—levity that is indulged in as in a holiday mood.

13-14. *They are but burs.........foolery*—Note how Celia rebuts Rosalind's argument. Celia means to say that the troubles of which Rosalind complains, are those of one's own seeking in a spirit of thoughtless amusement, and have nothing to do with the working-day world. *if we... paths*—in our holiday mood we generally turn to by-paths instead of keeping the high road, and when we wander off the high road, we are likely to catch these burs in our clothes. Celia implies a bantering censure of Rosalind's love. These troubles are self-invited and self-sought, and as such, Celia implies, they can be easily got rid of.

coat—petticoat.

17. *these burs......heart*—It is a confession that it is no love in sport, it is not holiday foolery. The burs on the clothes can be easily picked off, but the burs in heart—and Rosalind complains of such burs—stick there.

Hem them away—cough them out of your heart. Celia would have Rosalind make light of her love. Rosalind was predisposed to fall in love. Celia warned her against falling in love in

earnest, and did not mind her falling in love in sport. There is clear consistency in the character of Celia, but Rosalind's is a more impulsive character.

19. *if I could......him*—if it were so simple a matter as to cry 'hem' and have him. The idea is that to have Orlando will put an end to her trouble. N. B. "Some think that there is a reference to a game. Rosalind quibbles on *hem* pronounced like *him*"—*Verity*.

20. *Wrestler... .....affections*—The sentiment of love originated in the heart of Rosalind in connection with the wrestling affair. Hence 'wrestle' comes to her lips in urging Rosalind to struggle with her emotion.

21. *O, they take.....myself*—My affections side with Orlando who is better skilled in wrestling than myself. She means that her emotion is too strong for her to combat.

23. *O, a good......you*—I wish you success.

24. *in despite of a fall*—in spite of being overthrown in the first instance. Still the metaphor of wrestling is continued.

turning ....service—this justing apart ; talking seriously.

26. *no such a sudden*—so suddenly.

26. *so strong a liking*—Celia is not a yet prepared to put it as 'love.' It is after all wishful thinking. She wishes that it were no more than a strong liking.

ensue—follow.

30. *by this......chase*—following this kind of argument.

31. *dearly*—intensely.

33. *Why should I...........well*—"We must not analyse these negatives too curiously. "Why should I not ?"—hate him or not hate him. Doth he not deserve well ?" to be hated as the son of my father's enemy, or (absolutely), 'are not his desert high ?"—*Smith*.

34. *for that*—because he deserves so richly.

36. *With his eyes ....anger*—Celia is first to notice the frown on her father's brow. Celia has always a critical eye.

37. *dispatch you*—carry yourself off ; go away. *safest haste*—haste in which lies your safety.

38. *Me, uncle*—Rosalind is astounded. Rosalind had not the least suspicion that her uncle would be annoyed with her and banish her for the court. *cousin*—used in the sense of any relation.

39-42. *Within these days..........diest for it*—I give you ten days within which period you are to depart. If you are found with an area of twenty miles of my dominion within this specified period, you suffer the penalty of death.

43. *Let me the knowledge......wilh me*—I shall be satisfied to leave your dominion if I am told what is my offence.

44. *If with myself ....intelligence*—if I understand my own mind ; if I know my own thoughts and sentiments.

45. *If that I.. dream*—if I am fully conscicus of what I am, or what I think or do, *frantic*—mad ; out of my senses.

47. *thought unborn*—embryonic thought.

48. *Thus......traitors*—thus all traitors protest their innocence. So the duke indirectly calls Rosalind a traitor.

49. *purgation*—a technical word ; here it simply means clearing oneself of guilt, In the original sense purgation meant passing through an ordeal, by fire, or combat, *If their purgation......words*—if mere words could establish their innocence.

50. *grace*—virtue.

51. *Let it......not*—it ought to satisfy you that I regard you with suspicion.

52. *mistrust*—suspicion. *your mistrust......traitor*—your suspicion can be on evidence of my guilt.

53. *likely hood*—the possibility of my being guilty.

54. *Thou art... ..enough*—The duke seems to be rather desperate at giving a good reason. He cannot certainly, mean that Rosalind's father was a traitor. If he does mean that, he unconsciously condemns himself for it was he who had been a traitor. Of course he might mean that Rosalind's father was his enemy, from which it could be made to follow that his daughter too was his enemy.

55. *So was I......dukedom*—in a tone of quite dignity—for Rosalind never lets her temper be ruffled—she turns the tables upon her uncle. He deprived her father of his dukedom. Who was the traitor then—her father or he ?

57. *Treason......inherited*—Rosalind takes up another line of argument. Supposing that her father was a traitor, how can he make out that she is a traitor too ?

—

58. *if we derive......friends*—supposing that treason is caught from friends and associates.

59. *What's.. ......me*—How can it effect me ? I could not have canght treason from any companions of mine (her only companion has been Celia. *My father......traitor*—She will not yet let her uncle alone. She must vindicate the innocence of her father, no matter if she were to throw it to the face of her uncle.

60. *Mistake*—misunderstand.

61. *To think*—as to think, *my poverty .. treacherous*—because I am poor, I must be traitor. N. B. Her anomalous position at the court, depending as she does on the favour and caprice of her uncle, is constantly present in Rosalind' mind. It is her complex. She is quite sensitive, but she has also a good deal of reserve which masks her sensitivness.

62. *Dear sovereign ......speak*—Now Celia intervenes.

63. *stay'd her*—kept her.

64. *ranged along*—gone into exile.

65. *I did... star*—Celia gives her father a quick retort. Celia did not request her father to keep Rosalind.

66. *remorse*—in Shakespeare it means pity. But does it come near to compunctions feeling here ? The idea is that he took pity upon the daughter while he banished the father.

67. *value her*—appreciate her worth.

68. *But ......her*—Now that I value her. I cannot part from her.

68-69. *If she be......I*—Here is another aspect of the matter which confounds the duke. If Rosalind is a traitor, then Celia too who has been brought up with her, and hardly separated from her, must be a traitor.

70. *at an instant*—at the same moment. *eat*—equivalent to 'ate'.

71. *Juno's swans*—Swans are ascribed to Venus, not to Juno in classical mythology. Shakespeare is careless here.

72. *coupled*—in company. *inseparable*—always together.

73. *subtle*—crafty. *She is......thee*—The duke now starts running down Rosalind in her very presence. After all the duke is a desperate tyrant. In casual speeches he reveals his character which is otherwise very closely screened.

her smoothness—her gentleness which, as the duke implies, was a pose and crafty move.

75. *Speak to the people*—appeal to the people and enlist their sympathy. *Speak...her*—N. B. Perhaps here the duke gives the true reason why he banishes Rosalind. He is afraid that as the sympathies of the people are with Rosalind they may one day rally round her, and recall her father and send him packing.

76. *Thou art a fool*—Or rather he has been a fool in keeping Rosalind at his court. *she robs...name*—she overshadows you (so long as she is by your side, people take no notice of you). The father makes a crafty appeal to the daughter, but it is totally lost upon her.

77-78. *And thou wilt show...gone*—*i. e.*, people will begin to appreciate you better, when she is removed from your side. *open...lips*—do not grumble against her banishment.

79. *irrevocable*—not to be recalled : unalterable. *doom*—judgment.

81. *Pronounce that sentence...liege*—Here is another test of Celia's virtue and constancy in affection. She is inalienable from Rosalind in spirit. It shows she will follow Rosalind into exile.

82. *I cannot...company*—I cannot live without her.

83. *You...fool*—The duke can only repeat that his daughter is acting foolishly. But it has one effect upon her. The duke is foolish enough not to realize that his daughter's decision is equally unalterable as his. *provide yourself*—get ready to leave my court.

84. *outstay the time*—stay in my dominion more than the time allotted to you. *upon......hononr* I swear by my honour.

85. *in the greatness.. ord*—as my word is law.

86. *O my poor Rosalind* Celia's impulsive love and sympathy break forth at once.

87. *Wilt.. father* A daughter's reaction against her father could not have been more pointedly expressed. But it may be noted also that Celia's thoughts turn to Rosalind's father in her acute distress at the banishment of her cousin

From the sub-conscious region at last emerges her plan that they should gò to the forest of Arden.

88. *Charge*—implore.

89. *I have... ..cause* Rosalind seems to be rather unfeeling towards Celia—at least she is not responsive to her genuine cry of love and sympathy.

90-91. *know'st thou not...daughter* you ought to know from the measure of my love to you that your banishment is equivalent to my banishment.

92. *That he hath not*—Rosalind rather in a pique insists that Celia's father has not banished Celia.

93-94. *Rosalind lacks...one*—Celia's love teaches her that she and Rosalind are one, but Rosalind's love for Celia is not certainly of the self-effacing character. Rosalind, to tell the truth has never fully appreciated the strength and sincerity of Celia's love, nor her sacrifice.

94. *sunder'd*—separated.

96. *devise with me*—let us put out heads together.

97. *what to bear wiih us*—what articles, jewellery and clothes to carry with us.

98. *change*—change of fortune. *do not seek......you*—do not claim to suffer the change of fortune all by yourself

99. *leave me out*—prevent me from sharing your sorrow.

100. *by*—I swear by. *now at your sorrows pale*—an instance of pathetic fallacy. It is rather a projection of Celia's own grief—seeing a reflection of it in the face of heaven.

101. *Say what thou......thee*—whatever you may say you may say I have no right or business to share your misfortune—but you cannot prevent me from accompanying you.

102. *Why, whither...go* Note that Rosalind has not the faintest idea where they may go. She is too broken-spirited even to think of a definite plan in such a crisis as has fallen on her.

103. *To seek...Arden*—Celia is ready with a suggestion.

104-105. *Alas, what danger will it...for* As contrasted with Rosalind, Celia seems to show a greater practical sense and fertility of invention and presence of mind. The notion of a journey to the forest of Arden possesses Rosalind's mind at once with its risk and difficulty and she seems to be quite at a loss.

106. *atire*—clothes.

107. *umber*—a kind of brown paint. *smirch*—stain.

106-107. *I'll put myself ......face* The practical sugges-ons come from Celia. She is able to rise to the occasion. Rosalind should have remembered (as she does not remember when she finally arrives at the forest of Arden) that she owed her deliverance to Celia, nay, she owed to her reunion with her father and her lover.

108. *The like do you*—so should you conceal your features,

109. *stir assailants*—attract the notice of the people who may assault our virtue. -

111. *That I did........ man*—N.B. The pratical suggestions coming from Celia kindle the romantic fancy of Rosalind. She now works out the details. She being the taller of the two will disguise herself as man. Then the picture is filled in by her romantic imagination. She will dangle a cutlass on her thigh and carry a boar-spear in her hand and in general, play the swaggerer! What an opportunity for Rosalind to display her skill in mimicry a part which she will hnve to sustain all throughout in the forest of Arden! *suit me*—dress myself. *all poinis*—at all points ; from head to foot.

112. *gallant* making a great show. *curtle-axe* cutlass.

113-14. *in my heart ... will*—of course when she will wear male attire, she cannot rule out womanly timidity from her soul!

115. *swashing*—swaggering. *martial* soldierly.

116. *mannish* masculine.

117. *outface it*—put on a brave front. *semblances*—false airs.

115-117. **EXPLN.** *We'll have a swashing. ...semblances* Rosalind's romantic fancy is kindled by Celia's practical sugges-tions. Celia suggests that for their safety while they journey to the forest of Arden they should disguise their features by a brown paint. Rosalind proposes that since she has more than average height, she will disguise herself as man with a sword on her thigh and a board-spear in her hand. And no matter what womanly-fears may lurk in her heart, she will put on a brave front. She will assume the swaggering airs and tricks of a soldier, like the many cowardly fellows who conceal their timidity by assuming a brave and valorous appearance and easily deceive their beholders by their assumed airs.

119. *Jove's own page i.e.*, Jupiter's cup bearer.

120. *look*—mind *Ganymede*—a beautiful boy, beloved by Jupiter. Jupiter in the form of an eagle, carried him off and made him his cup-bearer.

122. *Something.........state*—a name that will have a bearing on my condition of life.

123. *Aliena* the name implies one who has been alienated or withdrawn (as the case of Celia from her father).

124. *assay'd*—attempted.

125. *The clownish fooli—.e.,*—Touchstone.

126. *Would he not.........travel*—he might beguile us of the tediousness of our journey.

127. *He'll go along ......me*—I can prevail upon him to go with me to any part of the world.

128. *Woo*—coax. *Let's away*— let us go away.

129. *get our jewels*—Celia will not forget her jewels though they are going to the forest of Arden.

130. *Devise the fittest time.........way*—think of the time when it will be proper for us to steal away from the court and when we are not likely to arouse any suspicion.

131-132. *To hide us from .....flight—i.e.*, to forestall any pursuit that will be made when our flight from the court is discovered. *Content*—contentment.

132-133. *Now we go.........banishment*—N. B. this rapturous cry comes from Celia. Celia discovers the way to freedom and happiness—and all thankfulness should go to Celia. Their banishment—since it is now self chosen, and since they are going to the forest of Arden—is converted into joy. Their life in the court of Frederick has been a life of nomatural mirth and freedom. They now exchange bondage for freedom. These two lines in the couplet which mark the end of the scene, are also a call to us to let our imagination carry us to the forest of Arden.

ACT II.

SCENE I.

Analysis of Scene I. The scene shifts to the forest of Arden where the banished duke and the lords who have put themselves into voluntary exile are living. The duke seems to make the best of a bad job. The first speech with which he entertains

us is a homily on contentment. Such contentment the duke has found in the plain and simple woodland life. And what a contrast it is to his court life! The court is the hotbed of intrigue and corruption. Here in the forest of Arden all the hardship they have to endure is that caused by the changing season. But the duke welcomes the chilly, blustering wind of winter, it is no flatterer like a courtier. The winter wind rather makes him—feel what he is—a weak, puny creature that shrinks from the cold breath of winter. After all the duke thinks that adversity is a blessing in disguise. The plain and hard life in the forest of Arden has taught him many valuable truths which he could not otherwise have learnt. Amiens congratulates the duke on his happy gift of converting-distress into a means of strength and comfort. There is one thing that vexes the duke—namely that they have to kill the innocent deer in the forest for their food.

At this hint from the duke, the First Lord refers to the melancholy Jaques. Jaques, as the First Lord says, has been complaining that the duke has proved a worse usurper than his brother, for he is dispossessing the deer of the forest—their native dominion. Then the First Lord mentions an incident about Jaques. As he lay stretched under an oak tree, a deer that was wounded by a hunter, came to the brink of the stream to pant away to death. Jaques noted his hide ready to burst with his groans and the tears coursing down his eyes. Then he started moralizing on it. He first linkened the deer augmenting the waters of the stream with his tears to a man of the world, who leaves by will all his riches to one who has already too much. Since the deer was left all to himself and the herd passed by, taking no notice of him, Jaques remarked that misery keeps away friends. Then Jaques remarked that misery keeps away friends. Then Jaques compares the deer to a bankrupt who is left to perish in his own misfortune. So Jaques kept on satirizing every aspect of life. The Duke expresses a desire to meet Jaques in his "sullen fits" when he talks sense. The First Lord offers to take the duke to Jaques.

Critical Note. So it is the forest of Arden to which we have been looking forward in the first act of the play. The duke's enraptured praises of the woodland life in which he finds peace and contentment, strike the keynote of the play.

Henceforth we shall have very little to do with the court of the usurping duke The forest of Arden will be the main and the central scene. And soon we shall meet here Celia, Rosalind, Touchstone and Orlando a varied and interesting group which will lend charming variety to the action of the play.

We are interested in the duke and his reaction to the new kind of life in this scene. But there is another character who is talked of very much—and he is likely to interest us as well. It is Jaques. Jaques is *melancholy*. His melancholy seems to be rather out of place in the forest of Arden. Should Jaques have been left out of it? But Jaques has an important function in the play. *As You Like It* is a play of balanced interests. And Jaques is put into the forest of Arden in the role of a critic, who comments on the duke's poetic raptures and high-flown sentiments. The duke may be said to embody the worn-out, effete tradition of Elizabethan pastoralism; Jaques, the realistic reaction to it—a saner, if a little bitter, because disillusioned, outlook on life. Jaques is necessary in the forest of Arden as a corrective to the ill-regulated enthusiasm of the duke and his followers.

Notes

1. *co-mates*—comrades. *brothers in exile*—fellow-sufferers. The duke addresses his followers and heartens them up with his philosophy which is born of his woodland life. Perhaps he is not so sure of the attitude of his followers. Do they find the same joy and comfort in this woodland life?

2. *old custom*—long familiarity with the plain and hard life in the forest of Arden. 'Old' throws back the duke's exile into a long period.

3. *that of painted pomp*—the hollow, artificial life at court.

4. *peril*—peril both to body and soul. At court there is the danger of poisoning, or secret assassination; there is also moral corruption.

envious court—court which is the hot-bed of intrigue.

5. *Here feel we but the penalty of Adam*—Here we only feel the discomforts of living in a state of nature—of living in a forest, as Adam lived in a garden or park ("paradise") *before* his fall, for we feel, as Adam felt, only one discomfort ("penalty"), namely, the changes of the seasons. (2) Here we only feel the discomfort due to the changes of the seasons, which was the

penalty inflicted on Adam when he was expelled from the garden of Eden, *after* his fall; for before the fall Adam lived in that garden under one perpetual spring. (3) Another reading is "Here we feel *not* the penalty of Adam"; meaning, here we feel not the curse of labour, we feel not the curse of earning our bread with the sweat of our brow, which was the penalty exacted from Adam after the fall"—*Percival.*

6. *The season's difference*—the discomforts caused by the changing seasons. *icy fang*—*i.e.* the biting frost.

7. *churilsh*—rude. *chiding*—blustering.

8. *bites......body* torments my body with bitter cold.

10. *This is no flattery*—The duke welcomes the sharp pang, caused by the raw, chilly winds of winter to the smooth insincere words of the courtiers. The winter winds are better counsellors than the courtiers.

11. *feelingly* (i) by making themselves felt; (ii) through feelings.

5-11. **Expln**. *Here feel we ....I am*—Here is the duke's opinion of the plain and hard life he is leading in the forest of Arden. He prefers this life to the life of artificial pomp at court. All the discomfort that he experiences here is due to the changing seasons—a discomfort to which Adam was subjected after his fall. So he has no reason to mind this discomfort. The bitter cold of winter is rather welcome to him. When the cold wind blows upon him, and penetrates into the very marrow of his bones, it makes him realize what a frail and insignificant creature he is. How unlike it is to the flattery of the courtiers who would persuade him to believe that he was a mighty being and not an ordinary mortal, subject to the pains and sufferings of mortality!

12. *Sweet ....adversity*—hardship and distress can teach us a good and wholesome lesson. Adversity is thus a blessing in disguise in the duke's opinion.

13. *toad, ugly and venomous*—a toad which is loathsome and poisonous.

14. *Wears yet .... head*—"The poor, harmless toad was once credited with being a venomous reptile, and with having an antidote against venom, including its own, in the shape of a "toad-stone in its head or brains. Such too is adversity; for it brings both misery and the cure of miser." *Percival.* Edward Phanton writes, "There is found in the heads of old

and great toads a stone which they call Bora of Stelon. It is most commonly found in the head of a he-toad, of power to repulse poisons. The toad-stone was believed to have a most medicinal efficacy specially as an antidote to poison."

15. *exempt ......haunt*—in retirement.

16-17. *Find tongues...... everything*—draws lessons from the phenomena of nature. Nature is a storehouse of truths, which can be extracted by a contemplative mind. Compare Wordsworth :

> One impulse from a vernal wood.
> May teach you more of man.
> Of moral evil and of good.
> Than all the sages can

So to the duke's mind Nature has a perpetual meaning which his quiet contemplation in the woodland life draws out. The trees, the running stream, even the motionless stones can teach him something or other if he has an observant eye. *sermons*—religious discourses.

18. *I would uot change it*—In spite of all his protests the duke very readily changes his pastoral life for his old court life, when his brother restores the dukedom in the last scene of the play. The duke's pastoralism is a make-believe, a desire to make the best of a bad job and nothing more.

19-20. *translate*—transform, transmute. *ethe stubbornness of fortune*—the frowns of fortune ; adverse circumstance. *so quiet ...style*—such a happy view. *That can translate . style*—who can take such a happy view of misfortune, robbing it of all its sting.

21. *venison*—deer.

22. *irks*—vexes. *dappled*—spotted. *fools*—used as a term of endearment for deer.

23. *native ....city*—original inhabitants of this forest.

24. *confines*—territory. *for'ed heads*—arrows with two points, projecting onwards.

25. *round haunches*—sleek his *gored*—pierced.

26. *melancholy Jaques*—Jaques is first mentioned her. Here is certainly an important character in the play. 'Melancholy' seems to sum up his character—it is the very essence and

attribute of his character. But Jaques with his morbid melancholy is a corrective to the ill-regulated enthusiasm of the duke who is all praise for the pastoral life in the forest of Arden.

grieves at that—grieves at the face that we have to kill the deer of the forest for our food. Of course the duke grieves at that too ; but in the duke it seems to be just something. Jaques looks at the matter in analytical and critical spirit, tearing the sentimental pity of the Duke to pieces.

28. *in that kind*—in that respect.

28-29 *you do more......you*—you are a worse usurper than your brother who has banished you—(a worse usurper in the sense that the duke is dispossessing the dear of the forest which is their native dominion).

31. *steal*—creep stealthily. *along*—at full length.

32-33. *Under an oak......wood*—N.B. Shakespeare might have in mind a specific oak tree in his native Warwickshire. The pictorial details, the exquisite phrasing and melody of the lines must have been due to his writing with an eye on the object.

On these lines Coleridge truly comments ; "Shakespeare never gave a description of rustic scenery merely for its own sake, or to show how well he can paint natural objects ; he is never tedious or elaborate, but while he now and then displays marvellous accuracy and minuteness of knowledge , he usually touches upon the large features and broader characteristics leaving the filling up to the imagination. Thus he describes an oak of many centuries' growth in a single line. "Under an oak whose antique root peeps out." Other and inferior writers would have dwelt on this description and worked it out with all pettiness and impertinence of details. In Shakespeare, the 'antique root' furnishes the whole picture."

antique—old and fantastically shaped. *peeps out*—extends ; projects. *brawls*—runs noisily.

34. *sequester'd*—separated from the herd.

That from......hurt—who had been wounded by a hunter who aimed at him.

35. *languish*—pine away to death.

36. *heaved forth*—emitted.

37. *their discharge*—the release of his groans. *leathern coat*—hide.

32. *big round tears*—Shakespeare tell in words. As Verity points out, it was a belief of Shakespeare's time that deer wept. Compare *Hamlet*—ii. 282. *Why let the stricken deer go weep.*

39. *coursed*—chased. *his innocent nose—i.e.* the nose of the innocent deer.

40. *chase*—pursuit, *hairy fool*—'fool' is a term of endearment, applied to the deer.

41. *marked of*—observed by.

42. *Augmenting it with tears*—increasing the waters of the stream with his tears.

44. *moralize this spectacle*—draw any moral from this sight.

45. *similes*—points of comparison.

45. *needles stream*—a stream that had no need of water; 'needless' may have an adverbial force here—weeping needlessly into the stream.

47. *quoth*—said (used either with the first person or third person singular). *testament*—will.

48. *worldlings*—worldly people. *thv sum of more*—the tears that the deer added to the waters of the stream.

50. *Left and abandon'd*—totally abandoned. *velvet friends*—sleek coated deer who were once friends.

51. *part*—divide.

52. *flux*—flow.

51-52 *thus misery..................company*—"misfortune soon separates 'stream' of people; they steal off in different directions (having important engagements. etc.) and the miserable man finds himself alone."—*Verity*. *anon*—soon, *careless*—paying no attention to the wounded deer. It is pointed out by Verity that a stricken deer is always driven out of the herd by the others.

53. *Full of the pasture*—having fed well.

55. *Sweep on*—march in hurry. *greasy*—smooth. *citizens*—deer who are the citizens of the forest.

56. *fashion*—way of the world. *'Tis just the fashion*—The conduct of the herd reminds Jaques of the conduct of the worldly men, dealing with a bankrupt. The herd throws out the stricken deer; so people avoid the bankrupt. Or is

Jaques thinking of the conduct of the herd of deer (in terms of human conduct ?

57. *that poor and broken bankrupt there*—"A few dates will show the painful reality of this simile to Shakespeare. His own father had been bankrupt at Satratford. From 1579 he had been 'warned', and had ceased to attend the market. In 1586 he was superseded in his position as alderman ; and in 1592, seven years before this play was acted, it is mentioned that he 'come not to church for fears of processes for debt'. —*Moberly*.

broken—a term used for a bankrupt.

58. *invectively*—sarcastically. *pierces through*—analyses and dissects. *Thus most invectively .... through*—N. B. Here is the function of Jaques indicated. He is nothing, if not *critical*. His business is to search through and probe every aspect of life. *Nil admirari* is his motto.

59. *body.*—condition.

61. *mere*—absolute. *what's worse*—what is still worse is that we frighten, and kill deer for our food.

63. *assign'd and native dwelling-place—i. e.* the forest which is alloted to deer by nature for their dwelling-place.

58-63. **Expln.** *Thus most invectively......dwelling-place* —The character of Jaques is foreshadowed in these lines. He is all intellect—and it is an alart, analytical intellect probing to the very roots of things. Nothng is sacred to Jaques. He finds faults with the country life, city life and court life. He spares nothing. He condemns even the pastoral life, led by the duke and his followers. He calls them usurpers, tyrants and even butchers, because they kill the innocent deer for their food. They have certainly no right to dispossess the deer of the forest, which is their dwelling place. N. B. We have pointed out above that Jaques' comments are a necessary corrective to the duke's craze.

67. *cope*—enconnter. *sullen fits*—sulky moods.

69. *he's full of matter*—he talks then sound sense.

70. *straight*—at once.

SCENE II.

Analysis of Scene II. Duke Frederick summons his court to investigate the flight of his daughter and niece. He cannot believe that nobody has been privy to their flight. The first Lord's information is that the woman-in-waiting saw Celia to bed at night, and in the morning missed her. The Second Lord informs the duke that Touchstone is also missing, and further that Hesperia, the princesse's gentle women, had overheard Celia and Rosalind admiring the young wrestler (Orland) very much—and that Hesperia infers that the young wrestler must have gone with them too. The duke wants at once a messenger to be sent to Orlando's brother to fetch Orlando. If Orlando is away, his brother must be brought. The duke will make him produce his brother. At any rate the demands that no inquiries should fail till the fugitives are captured.

Critical Note. The scene returns to the court of Duke Frederick. The flight of Celia and Rosalind has been discovered—and the duke is very much upset. Orlando is suspected to be concerned in it. The duke sends for Orlando. It is time that Orlando should get away to the forest of Arden.

Notes

2. *some villains of my courtiers*—some faithless courtiers of mine.

3. *Are of consent......in this*—must have been privy to their flight. *sufferance*—permission.

5. *Chamber*—bedchamber.

7. *untreasured......mistress*—empty and the occupier of the bed gone.

8. *roynish clown*—the rascal of a clown (Touchstone).

9. *wont*—accustemed.

12. *commend*—praise,

13. *parts and graces*—accomplishment. *wrestler* *i. e.* Orlando.

14. *foil*—overthrow, *sinewy*—muscular.

17. *gallant*—gay, dashing person, used with a touch of scorn.

18. *If he be absent*—i. *e.* if the gallant be away from home

19. *I'll make......him*—I will compel the brother to find the brother. *suddely*—at once.

20. *search and inquisition—i. e.*—searching inquiry. *quail* —slacken.

21. *runaways—i. e.* Celia and Rosalind who have run away.

SCENE III.

Analysis of Scene III. Adam meets Orlando on his way home after the wrestling is over. Adam first laments that Orlando should be virtuous, for his virtues have been an enemy to him, and warns him that his brother is going to burn him to death by setting fire to the house in which he lodges, and implores him to run away from his brother. Orlando does not know where he should go, or what he should do. All that he can do is to beg of to take to highway robbery for a living. And yet he cannot persuade himself to do either. He will rather submit himself to the wrath and malice of his brother than face an uncertain future.

Adam then offers him five hundred crowns. which he has saved from his own services though he is now old. He believes that he will be able to do the service of a youngerman since his has been a very temperate life. Orlando admires the constancy and devotion of Adam as something that is becoming rare in modern servants. He contrasts him with a modern servant. All that the latter cares for is his wages ; he has little personal devotion to his master. When he has laid by a competence. he will just throw off his master, and set up on his own. But Adam, as he observes, offers his life's savings and his services to him when be can expect to return. It is a pure selfless devotion which touches Orlando's heart. Adam assures Orlando, that his sesvices to him will be his best reward.

Critical Note. The devotion of Adam to Orlano is a touching thing. Who knows whether Shakespeare himself had not met with such constancy and devotion in a servant in his life ? For in this scene Shakespeare seems to be writing from personal memory and personal experience. It may be remembered that Shakespeare acted the part of Adam in the representation of the play.

Note too how Adam proves the guardian angel of Orlando. But for Adsm's warning and intervention Orlando would have fallen a victim to this brother's plot. And yet Adam's warning would have simply left Orlando where he was. Orlando lacks initiative and enterprise. It is Adam who drags him away from the immediate peril to which he stands exposed.

Notes

1. *Who's there*—Orlando sees the dim outline of the figure of Adam in the distance as he returns from the wrestling.

2. *What......master*—Adam waits to warm Orlando of his impending fate. And with what an agonizing cry does Adam greet Orlando !

3. *O you .. ...Sir Rowland*—you who remind me of Sir Rowland, or who are the image of your father. *what......here*—what are you doing here ?

5. *Why... . virtuous*—it is a fault of yours that you are virtuous. *Why do people..... you*—you are the worse for the love and esteem of the people.

6. *And wherefore.........valiant*—it would have been better for you if you possessed no virtues. Your virtues are the cause of the enmity of your brother.

7. *fond*—foolish. *to overcome*—as to overcome.

8. *bonny*—of fine size. *priser*—fighter. *humorous duke*—the duk who is subject to fits of temper and caprice.

9. *Your praise .....you*—your brother has heard too soon of your achievement, and is little pleased with it.

11. *Their graces ....enemies*—their virtues let them down—and raise enemies for them.

12. *No more......yours*—so your virtues have served you ill.

13. *sanctified*—putting on holy airs. *Are......you—i.e.* your virtues have acted as traitors to you, while wearing the most innocent look ; your virtues, with all the holy appearance of virtues, have played false with you. Adam means to say that Oliver would not have been his mortal enemy if he had not possessed virtues and accomplishments to excite his envy.

14. *Comely*—graceful.

15. *Envenoms*—poisons. *Envenoms.........bears it*—N. B. The reference to the story of Hercules who was poisoned by the

shirt of Nessus, sent him by his wife Deianira in the belief that it would keep him faithful to her.

18. *The enemy ....graces—i. e.* Oliver. Adam's belief is that Oliver hates his brother because he is virtuous and outshines him. This belief is confirmed by Oliver's own confession in a previous scene.

19. *Your......brother*—I do not know how I can call him your brother when he cannot tolerate your virtues and accomplishments.

20-21. *Yet not the son......father*—How can I call him the son of Sir Rowland when he treats so cruelly his own brother that is too the son of Sir Rowland? He proves himself to be an unworthy son of Sir Rowland.

23. *use*—are accustomed. *lie*—lodge.

24. *if he fail of that*—if he fails to attain his object by this means.

25. *to cut you off*—to destroy you.

26. *practices*—plots.

27. *outchery*—slaughter-house.

28. *Abhor*—hate.

29. *Why, whither, Adam......go* N. B. Orlando may be compared with Rosalind when the duke banished her. They are both alike in having no turn for action, no readiness to meet an emergency. The same help ss cry comes from Orlando as from Rosalind. They were in the same quandary. As Celia readily comes to the help of Rosalind, so Adam comes readily to the help of Orlando. When Orlando complains of his neglected education, it shows that he has good ground to do so, because he is unable to face life. Here we see that he cannot think out anything for himself; Adam decides every thing for him.

30. *so*—provided.

32. *with a base..... sword i. e.* by highway robbery. *enforce*—obtain by force.

33. *thievish living*—livelihood by robbery.

34. *This I must......do*—either I must take to highway robbery, or I must starve.

35. *Yet this......can*—whatever I may have to do, I shall not become a highway man.

36. *subject me—i. e.* submit. *malice*—ill will and hatred.

37. *diverted blood*—blood turned out of the course of nature i. e., brotherly feeling unnaturally estranged from his brother. *bloodly*—bloodthirsty.

38. *do not so*—do not submit to your brother's wrath and malice.

39. *thrifty hire*—wages saved thriftily. Transferred epithet.

40. *to be my forster-nurse*—to be my means of sustenance in my old age.

41. *When service......lame*—when I am incapable of active service because of my physical infirmities.

42. *unregarded age*—old age which merits only neglect from others. *in corners thrown*—left to neglect and decay.

38-42. **Explanation.** *I have five hundred .... corners thrown*—Adam offers to Orlando five hundred crowns which he has saved thriftily, while serving under his father. He wanted to fall back upon it in his old age. In his old age he would be unable to work because of his growing infirmities, and he would be left to neglect and loneliness because he could be of service to nobody. It was then that he could live comfortably on the money he had saved. But in his selfless devotion to Orlando he hands over this money to Orlando, and as for himself he would depend on the providence of God.

43. *He that doth......feed*—Compare: "He giveth to the beast his food and to the young ravens which cry." *Psalm* cxl vii.

44. *providently*—in exercise of foresight. *caters* provides food.

providently.......sparrow—Compare: "Are not two sparrows sold for a farthing—one of them shall not fall on the ground without your father."—*Matthew* x. 29.

47. *lusty*—vigorous.

49. *rebellious liquors*—wines that cause the blood or passion to rebel.

48-49. *For in my youth......blood*—for in my youth I have never been guilty of excesses or over-indulgence in wine.

50. *Nor did not*—nor did. *with unbashful forehead* with shameless effrontery. *woo*—court.

51. *The means......debility* i. e., dissipation which under-

mines the constitution. *debility*—weakness.

52. *lusty winter*—old age full of health and vigour.

53. *Frosty*—figuratively used for 'marked by the decay and infirmity of old age.

kindly—full of natural vigour in accordance with nature.

54. 55. *I'll do the service...necessities*—You will get as much service out of me as out of a man vounger than myself, in all that you may require of me and in the supply of your necessities.

57. *constant service*—the constancy or faithfulness of service. *of ihe antique world*—*i. e.* which characterized the servants of the past.

58. *service*—*i. e.* servants. Abstract for concret. *sweat for duty*—work their masters from a sense of duty, and not with an eve to reward or promotion. *meed*—reward or remuneration. *not for meed*—Orlando means that the main consideration of servaints in these days is the money they make, and not any personal devotion for their masters.

59. *Thou art . these times*—You do not follow the fashion of these days ; you are the old type, devoted to your master, and caring little for the wages you receive.

60. *promotion*—preferment. *for promotion*—for self-interest.

61. *having that*—after having feathered their nests.

61-62. *do choke their service......having*—*i. e.* cancel all their obligations to their masters when they have prospered in the world. *it's not...thee*—you are different.

56-62. **Expln** : *O good old man...so with thee*— Orlando pays a compliment to Adam. Adam has proved a very faithful servant. He is all devotion to his master. He has never been actuated by a mercenary motive. He is just a type of servant that is now becoming rare. In these days the servants have little devotion to their masters. All they want is to become independent after having got all the money they can wring out of their masters. And when they are prosperous, they will have nothing to do with their masters. Their service is measured in terms of money. But Adam, as Orlando says, is of a different type.

63. *thou prunest.........tree*—you can expect no return

from serving me. Orlando compares himself to a decaying tree that can yield no blossom or fruit.

64. *In lieu of*—in return for. *husbandry*—cultivation. *thy pains and husbandry*—(i) all the diligent care that you take in cultivating the tree ; (ii) your faithful and devoted service to me.

66. *come thy ways*—come on.
67. *youthful wages*—wages earned and saved during your younger days. *ere......spent*—before we have exhausted the savings of your youth.
68. *light upon*—hit upon. *some settled low content*—a settled life of humble contentment.

70. *To the last gasp*—to the last breath of my life. *with. loyalty*—with true and sincere devotion.

71-72. *From seventeen years more*—There is unspeakable pathes in these simple words. which seem to be wrung out of Adam's heart. He took service under Sir Rowland when he was seventeen ; he had been in the family till he was eighty. Now he is parting from the house ; he will live no more in the house of Sir Rowland. It wrings his heart with anguish.

73. *At seventeen...seek*—at the age of seventeen many make a start in life.

74. *too late a week*—too late by a week *i. e.* by a good deal. *at fourscore......week*—it is too late to begin life over again at eighty.
75. *recompense*—reward.
76. *die well*—*i. e.* die in the service of my master. *not my......debtor*—so having discharged my obligations to my master. The rhyming lines (in the absence of a drop curtain) mark the end of a scene.

SCENE IV.

Analysis of Scene IV. We are again in the forest of Arden. Celia, Rosalind and Touchstone arrive in the forest of Arden. Rosalind is quite exhausted, and yet feels that since she has assumed the role of man, it is her duty to comfort the weaker vessel (Celia). Touchstone begins to realize that he has but made a fool of himself in leaving the court where he was better off, and in coming all the way to the forest of Arden.

Then they meet a young man in solemn conversation. The young man is Silvius and the old man, Corin; and both are shepherds. Corin is trying to persuade Silvius to take a more sane view of love, and Silvius urges that his loves is too deep and devastating for his old companion to realize. Silvius is in the very extreme of love, and leaves the company of Corin abruptly with the cry of Phebe on his lips. Over-hearing their conversation. Rosalind is made aware of the deep smart of love in her heart. Touchstone laughs love to scorn in the story of his own love-affair, invented as it is, by himself.

Celia makes Touchstone address Corin and inquire for good and shelter. Corin, being but a hired shepherd, working under an uncharitable master, cannot offer any hospitality to them but as his master happens to be absent, he is quite willing to take them to his master's cottage, and offers them what little provision there is in the house. Then they hear that his master is goiug to dispose of his flock and pasturage. As Corin tells them that Silvius who is willing to buy off his master, is not likely to take up the calling of shepherd seriously, Rosalind offers to close with the bargain, provided it will not be unfair to Silvius. Corin is quite glad to negotiate the sale, and Rosalind and Celia are going to employ him as their shepherd on a better pay.

Critical Note. A change is wrought at once in Rosalind after she has left the court of the usurping duke. She is Physically tired when she arrives in the forest of Arden but her mind, is more alert and lively. Silvius a love-distracted shepherd, whom we meet in this scene, is but a conventional figure of pastoral poetry. Shakespeare might have a feeling here at the pastoral tradition of poetry. But apart from that, it is significant that love is to be the dominant note in the forest of Arden Rosalind is not touched to scorn, but to sympathy by the demontration of Silvius' frantic love.

Notes.

1. *Jupiter*—The invocation of Jupiter is very appropriate in the mouth of Ganymede (the name assume by Rosalind). Jupiter's cup bearer. *how weary ....spirits*—Rosalind, it may be noted. does not complain of bodily fatigue. Her spirits are weary ! In spirit she is weary, and not in body. That is playing

up to her part. Theobald reads "merry" for weary. Rosalind may put on cheerfulness on coming to the forest of Arden.

2. *I care not..... weary*—Touchstone does not bother about the condition of her spirits so long as he is not physical tried.

4. *I could......apparel*—I feel like groaning in spirit and so do discredit to the role of man I have assumed.

5. *I must comfort*—as man it is my duty to comfort.

6. *weaker vessel—i. e.* the woman (Celia), Compare. "giving honour unto the wife as unto the *weaker vessal.*" I. *Peer* iii, 7.

doublet and hose—jacket and breeches which are male attire.

7. *petticoat*—woman's garment.

courage—cheer up.

6-8. *as doublet and hose......Aliena*—N.B. A remarkable change in Rosalind ! There is no weariness of spirits ; rather a spirit of light-hearted gaiety. The natural self of Rosalind comes out in the forest of Arden. The cloud that hung upon her spirits at the court of her usurping uncle is lifted now.

9. *bear with me*—have patience with me. *I cannot........ further*—I can go no farther.

10-11. *bear......bear you*—Touchstone quibbles on "bear." *cross*—double sense—(i) trouble or affliction of life ; (ii) ancient penny, marked with a double cross.

I should......cross—it would be no trouble to bear (carry) you. Also he explains, there is no cross in Celia's purse.

no money—i.e. no cross.

14. *Ay, now am I.........I*—I have proved a greater fool by coming all the way to the forest of Arden. I was better off at court.

16. *travellers......content*—travellers must make the best of a bad job.

17. *Ay, be so......Touchstone*—Rosalind is quite happy in the forest of Arden, and wants others to be happy too.

18. *solemn talk*—serious conversation.

19. *That is the way......still*—if you are so infatuated with her, you will only make her more disdainful towards you.

20. *O Corin, that thou......love her*—I wish you could realize the depth and intensity of my love.

21. *I partly......now*—The cool reply of Corin seems rather to hurt Silvius.

22. *being old*—being old you have forgotten your youthful experience of love.

24. *As ever sigh'd .....pillow*—it is the way with the lover to keep awake at night and sigh away his heart.

27-28. *How many actions... fantasy*—what a lot of follies you have been guilty of under the influence of love! *fantasy*—love.

29. *Into a thousand......forgotten*—Corin very coolly humours Silvius.

30. *heartily*—ardently.

36. *Wearying the hearer*—exhausting the patience of your hearer.

37. *broke from company*—abruptly run away from the company of friends.

38. *passion*—love.

39. *O Phebe, Phebe, Phebe*—This is the very extravagance of love. N. B. Silvius is meant to be a satirical portrait. He is a conventional figure taken from the traditional pastoral poetry of the age. In the Elizabethan age there was a craze for sonneteering as well as for classical pastoralism. Shakespeare ridicules the latter phase.

40. *searching of thy wound*—in probing into the pain you feel on account of love.

41. *by hard adventure*—by painful experience. *I have...... mine own*—I realize from personal experience what the anguish of love means. Note that Rosalind has nothing sympathy for the love-cry of Silvius.

42. *And I mine*—N. B. Touchstone is ever sceptical of love. And in the story of love-experience (of course; invented) which he relates, he reduces love to absurdity.

43. *broke my sword........stone*—It is proper that a stone should be his rival in love, for he is Touchstone. The most amusing thing is that in his wrath he breaks the sword and not the stone, his rival in love!

45. *take that*—take that (the thrashing) as your reward. *coming .. Jane Smile*—coming at night to Jane Smile (Touch-

stone's rivil and Touchstone must have been attracted by her smile), and courting her.

45. *batlet*—a flat piece of wood for beating clothes at the wash. *Kissing of her batlet*—since the batlet was handled by his sweetheart, it had pleasant associations, and, therefore, it was kissed by Touchstone. Of course Touchstone is satirizing the extravagance of love.

46. *chopped*—cracked.

47. *peascod*—peascod must be a substitute for Jane Smile when Jane Smile could not be had. Peascod is both the husk and the pea.

N. B. "Editors show that green peas was a favourite present of rustic lovers, and that there were various superstitious beliefs and practices with reference to it ; e.g. a lover would select some peascod growing on the stem, snatch it away quickly, and then look to see if all the peas were still in the husk : if they were, he considered it a good omen and gave the husk to his lady-love." *Verity.*

48. *cods*—peas.

49. *weeping tears*—"an intentionally silly euphuism meant to turn the subject of love into ridicule."—*Percival.*

50. *run......capers*—play fantastic tricks. *mortal*—subject to death.

51. *mortal in folly*—excessive in folly.

52. *Thou speakest...of*—you speak more sensibly than you are aware of. N. B. Rosalind's estimate of Touchstone agrees with her father's. The Duke senior says (V.iv. 103—104) : "He uses his folly like a stalking horse, and under the presentation of that he shoots his wit." So Touchstone's folly is but *semblance*, and his wit or wisdom is the underlying reality or *truth.*

53-54. *Nay, I shall ne'er......it*—(*i*) I shall never know how wise I am until I know to my own cost the truth of the comments I make ; (ii) I shall never know how witty I am until I make some clever joke by some happy stroke.

55. *Jove*—Rosalind plays up to her part. Ganymede can only call on Jove.

56. *Is much......fashion*—hardly differs from mine in anguish and intensity.

57. *something*—somewhat. *stat*—dull and boring.

58. *question*—ask.
59. *If he for gold .....food*—Celia who has nothing to do with love as yet, feels the sharp pang hunger.

60. *faint......death*—am on the breaking point.
Holla, you clown—Being a court fool, Touchstone affects superior airs in addressing a rustic.

61. *Kinsman*—a relative, and, therefore, a clown like you. *betters* – superiors.
62. *Else*—otherwise. *Else are ...wretched*—The idea is this : Corin considers himself very wretched, and if they are not better off than himself, then they must be as wretched as himself.
good even—good evening.
64. *to you* —good evening to you.
66. *entertainment*—provision.
68. *with travel.........oppress'd*—quite fatigued with the journey.
69. *faints*—is quite exhausted. *for succour*—for want of succour or assistance.
71. *My fortunes......her*—I was in position, and I had adequate means to give her food and shelter.
73. *shear the fleeces .....graze*—I am simply a servant, and have no share in the profit out of the sale of wool. *.fleeces*—used for sheep.
74. *churlish*—rude and miserly.
75. *recks*—cares. *to find......heaven*—to earn the blessing of God.

76. *By doing.........hospitality*—by showing hospitality to others.
77. *cote*—cottage. *bounds of feed*—pasturage.
79-80. *there...on*—there is no food left that I can offer you. *what is .....see*—what is there, you are welcome to.
81. *in my voice*—(i) I welcome you on my behalf, for my master is inhospitable ; (ii) I readily welcome you in words though I do not know whether I shall be able to offer you food and shelter.
83. *swain*—shepherd. *ere while*—a little while ago.
84. *That little......thing*—who is little interested in the business of a shepherd.

85. *stand with honesty*—be consistent with honesty ; be not unfair.

87. *pay..... us*—pay the money from us.

88. *mend*—improve.

89. *waste*—spend.

91. *Go*—come. *upon report*—on hearing what I have got to say about them.

92. *profit*—the money that you are likely to make out of it.

93. *feeder*—(i) shepherd—one who feeds or grazes sheep ; (ii) servant.

94. *right suddenly*—all at once.

SCENE V.

Analysis of Scene V. A picture of the woodland life of the duke and his followers Amiens sings a song, inviting all to live a quiet and peaceful life under the greenwood tree, and respond to the merry song of birds. Jaques is there too with his cynical spirit. He wants to have more of the song that it may make him melancholy. Jaques can suck melancholy out of a song. Amiens begs to be excused ; he has a harsh voice. Jaques does not mind whether his song pleases him or not. He must have the song for the sake of the song. Jaques is rather chary of compliment. But he will thank Amiens for the song ; and yet he thinks that thanking is an insincere affair. Amiens, however, ends the song, inviting all those who have nothing to do with ambition, to come and live a healthy, open-air life in the forest. Jaques gives a verse, parodying Amiens' song. In this verse Jaques indirectly calls the duke a fool for having relinquished his dukedom and come to live in the forest of Arden to please a foolish fancy of his own.

Critical Note. Amiens' song breathes the very spirit of woodland life, which is so pleasing to the duke and his followers. But Jaques, who is a stern realist, cannot swallow it. This life of the duke seems to him an extravagant folly. And in the verse which he produces to match Amiens' song, he parodies it. Jaques is the unsparing critic of the duke's pastoral life. The play, as we have noted above, is remarkable for balancing of interests. We shall make a mistake, as Dowdon does, if we think that Shakespeare's heart must have yearned for the scenes of idyllic peace and quietness which he paints in *As You*

Like It. All that we can say is that, in a reminiscent mood Shakespeare may have glimpsed, in a phrase or image here and there, and in the spirit and atmosphere of the play the pastoral beauty and quietness of his native Warwickshire. It may be noted too that Amiens and Jaques are contrasted, each representing quite an opposite ideal and view of life.

Notes

1. *greenwood*—applied to woodlands in summer. "Greenwood songs have been popular in England since the days of Robin Hood—'In summer when the shaws be green.' This song may have been in Bunyan's mind when he wrote, "Who would true valour see" *Smith.*

2. *lie with me*—*i.e.* lie in a reclining position, enjoying the beauty of nature.

3. *turn his merry note*—adapt his note to the sweet bird's song. Verity points out that 'to turn a tune or note' was a phrase current among vulgar musicians.

4. *throat*—song.

5. *Come hither*—an invitation to those who are interested in this quiet pastoral life.

8. *But.........weather*—except the hardship, caused by the changing seasons, and particularly the cold of the winter.

10. *It will .. melancholy*—Jaques's temperament is known to them all. At least it is known to them that Jaques cultivates melancholy as a hobby of his own. Therefore the song will only be a matter for melancholy to Jaques.

11. *I thank it*—Note that Jaques thanks the song, and not the singer ; such is his perverse spirit.

12. *Suck*—extract. *suck.........song*—Everything is life feeds Jaque's melancholy. His melancholy tends to contemplation. All that he observes—and he has a keen observant eye—sets him moralizing. The song too will set him reflecting and moralizing ; so he can extract all the luxury or the delicious sense of melancholy that it can yield.

14. *ragged*—broken ; harsh.

15. *I do not.. .....me*—Jaques wants to hear the song, not because it will please him, but because it may sadden him.

16. *stanzo*—for 'stanza', "His question sounds like a satirical hit (by Shakespeare) at the Elizabethan taste for quasi-

Italian terms, especially in art and fashions."—*Verity.*

18. *What you will*—whatever you please. Amiens does not want to argue with Jaques.

19. *names*—Lat. *nomina i.e.* names of debts owed. Legal sense.

20. *owe me nothing*—"for I can't compose 'stanzos,' and so verse-making owes me no thanks, as it does to versifiers."—*Percival.*

21. *More at your request... myself*—more to satisfy you than to please myself.

22. *if ever .....man*—Jaques is not in the habit of thanking anybody. Thanking is an insincere job, according to Jaques.

24. *encounter......dog—apes*—meeting of two dog-faced baboons. Compliment is like the grinning of two monkeys. It is a very cynical view of the thanking affair. Of course there is much of insincerity in it as in all ceremony and formality ever practised. Jaques expresses his own reaction to his unhappy experiěnce in dealing with men.

25. *methinks*—it seems to me.

26. *beggarly thanks*—thanks that a beggar would return for the alms received.

23-25. **Explanation** *But that they call compliment......... thanks*—Here is Jaques's cynical view of compliments, exchanged between man and man. Jaques has an experience of the insincerity of men in dealing with them. Therefore, he cynically describes compliment as the grinning of two monkeys when they meet. The grimaces and gesticulations that usually accompany greetings among men, false and insincere as they are in the expression of their good wishes, might very well appear as the grinning of two monkeys to the disillusioned and embittered Jaques. Jaques if quite sick of thanks for the affair is so formal and, therefore, insincere. He looks upon thanks in much the same way as a beggar does when he is given alms.

28. *cover*—lay the cloth. *the while*—in the meanwhile.

30. *look you* look for you.

32. *disputable*—disputations. *He is too .....company*—I cannot bear his company because he argues too much.

32-34. *I think of ... them*—I think on as many serious subject as the duke, but God be thanked, I do not parade it.

34, *warble*—sing.

35, *shun*—avoid.

36. *live i' the sun*—live a free, open-air life, and bask in the sun.

37. *Seeking......eats*—getting by his own labour the food he eats.

38: *pleased .....gets*—content with the few things of life that he needs (that means a total absence of ambition).

43. *verse..... note*—song composed to the same time.

44. *in despite of my invention*—in spite my barren imagination 'Invention means the poetic faculty.

47. *come to pass*—happen.

48. *turn ass*—make a fool of himself. He has the banished duke in mind.

49. *Leaving..... ease*—renouncing a life of ease and comfort. Jaques blames the duke senior for the loss of his dukedom. Why should he have surrendered his dukdom to his younger brother ? He must be an easy-going man.

50. *stubborn*—obstinate. *A stubborn......please*—Jaques means that the duke must have had a foolish and obstinate fancy of his to please when he renounced the dukedom and came to the forest of Arden.

51. *Ducdame*—a sort of invocation, invented by Jaques himself. A lot of ink has been wasted on this word. It may be after all sheer nonsense, or a meaningless refrain. Verity says that it is a corruption of a Gaelic phrase, once used in an ancient British game, and later adopted as refrain like, 'Hey nonino'. Some consider it as a whimsical misspelling of the Latin *duc ad me*—bring him to me.

53. *gross*—absolute.

54. *An if*—i.e. if.

56. *call*—summon.

57. *circle*—a magic circle. Suggested by 'invocation above. *go sleep*—go and sleep. *rail*—cry.

58. *first-born of Egypt*—*Exodus* xi, 12 : "all the first-born in the land of Egypt." The first-born in the Old Testament were those slain in one of the ten plagues sent on Egypt to terrify the reigning Pharaoh to allow the Israelites to leave Egypt. Here the phrase is evidently applied to the duke senior.

'The point of Jaques's remark lies in "first-born," and it is to me clear that he alludes to the Duke as the "first-born," of the two brothers, and is hinting, with a touch of bitterness, that the elder brother should not have allowed himself to be ousted from his dukedom by the younger.' *Verity.*

Johnson, says it is a proverbial expression for "high-born persons."

57. *go seek*—go and seek. *banquet*—the desert of fruit and sweetmeats after a feast.

SCENE VI.

Analysis of Scene VI. Orlando and Adam arrive in the forest of Arden. Adam in quite exhausted, and can move no farther. He lays himself down to die. Orlando bears him to a shady place, and promises to range the forest in search of food and shelter. Orlando bids Adam be of comfort and "hold death a while at the arm's end." He will bring something for him to eat, whatever the forest may yield. He wishes only that Adam may not die before he returns. At least he will not let him die for want of food. So Orlando leaves Adam, faint with hunger and fatigue.

Critical Note. It is now the turn of Orlando to comfort and look after Adam. It is just a bare return for the kindness and devotion that Adam has shown to Orlando ; and Orlando who has till now been slow in decision and action, has to be very prompt in order to save the life of Adam, It is a change coming over, or forced upon Orlando as soon as her arrives even at the outskirts of the forest of Arden. Arden does good to everybody. It has made the duke senior find good in everything; revealed the inner core of liveliness in Rosalind ; given greaser edge to the wit of Touchstone, and made Celia more contented in the happiness of her cousin.

Notes

1. *can go...further*—Adam breaks down just on the outskirts of Arden. The distance between the court of the usurping duke and the forest of Arden must be pretty long. We saw that Celia and Rosalind were quite exhausted, when they reached the forest. Adam, being an old man, is therefore, unable to bear the strain.

: for food—for want of food. *Measure......grave*—stretch

myself for death on the very spot, which should be my grave. Compare.

> And fall upon the ground, as I do now,
> Taking the *measure* of an unmade *grave*.
> *Romeo and Juliet*, III. iii. 69-70.

4. *Why, how now*—Orlando is very much upset.

5. *heart*—courage. Heart was supposed to be the seat of courage.

comfort—comfort yourself.

6. *uncouth*—literally unknown; therefore, strange and wild. *yield*—offer.

7. *anything sevage*—any savage beast.

7-8. *I will either thee*—Orlando must bring food for Adam, whatever it may be. The forest abounds in wild beasts, so Orlando will either kill one of these beasts and bring it as food for Adam, or get himself killed. *conceit*—imagination.

8-9. *The conceit powers*—you fancy yourself nearer death than you possess powers of vitality. *powers*—powers of endurance.

9-10 *hold death..... end*—ward off death for a while.

11. *presently*—immediately.

12. *leave*—permission.

13. *thou art......labour*—you will laugh my labour to scorn; your death will be a mockery of my pains in search of food.

14. *Well said*—well done. *cheerly*—cheerfully.

15. *bleak*—cold.

16. *shelter*—place of shelter.

17. *anything*—any creature.

cheerly—be of good cheer.

SCENE VII.

Analysis of Scene VII. The duke inquires about Jaques whom he has found nowhere. He is astonished to hear from the First Lord that he was merry to hear a song. The duke wonders how Jaques, "compact of jars," should grow musical. Soon there will be no music of the spheres.

Soon Jaques turns up. He cries in delight that he met a fool—a motley fool—who was full of sense, and could muse on life and things. How he wishes that he could wear motley. The

fool has been a courtier too. He has his brain crammed with observation.

Jaques pays that he may wear a motley coat, and with it he may have the freedom to satirize everybody. And he stipulates that those who are most annoyed with the sallies of his wit, must pretend to take no notice. The point, as he argues, is that those who take his taunts seriously, will prove that the cap fits them. Jaques offers to reform the world by the exercise of his satirical wit.

The duke is rather sceptical about the success of his reforming zeal. The past of Jaques was rather shady, and in his efforts to reform the world, as the duke remarks, he will simply discharge the vices and follies he had imbibed on his youth! But Jaques argues that in attacking general vices, he will refer to no particular individuals. When they go out of their way, as it were, to meet his censure, it is no fault of his that they expose themselves to it.

At this moment enters Orlando in a desperate mood, and forbids them to eat until his necessity has been served. When the duke speaks to him in a gentler tone, he confesses that acute distress has compelled him to be rude Orlando is moveed by the duke's gentleness. Then he appeals to his kindness and charity. He explains to the duke that he has an old man with him, who is now quite faint with hunger. He goes to fetch Adam.

The duke now remarks that there are people who are more distressed than they are. On this follows Jaques's speech. The world is a stage where men and women are merely players. Each man plays many parts in his life time. First there is the description of infancy, and then of the schoolboy. For Jaques there is nothing to admire in either. The infant is always crying and throwing up milk in the nurse's arms. The schoolboy is unwilling to go to school. He creeps along at the snail's pace. Then follows the description of the lover and the soldier. The love is all sighs, and writes silly verses in praise of his mistress. The soldier is full of outrageous oaths, wears a formidable beard, is sensitive on the point of honour, hasty in quarrel, and crazy for fame, seeking it in the mouth of cannon. Then there is the judge. He is a solid and substantial man with a severe look and a well-trimmed beard. He is full of wise maxims and commonplace illustrations. Then comes

the picture of old age. It is a contemptible, ridiculous fellow with spectacles of the nose and a voluminous pocket by his side dressed in his youthful breeches, now too big for his shrunk legs, and his mannish voice sunk to a childish treble. The last scene of this eventful life is the senility and decay of age. It is now all forgetfulness, teeth, eyes and taste all gone.

Orlando re-enters, carrying Adam in his arms. Orlando thanks the duke both for himself, and on behalf of his companion. Then they fall to, while Amiens sings a song—a song in which the bitter winter wind is welcomed as much better than man's ingratitude, and the winter forest as much better than the forgetting of benefits. In the meantime Orlando has whispered to the duke that he is the son of Sir Rowland. The duke too recognizes the features of the father in the son. The duke welcomes Adam and desires to learn more about their story later.

Critical Note. We get to know more and more of Jaques in this scene. He may seem to be out of place in the forest of Arden because of his cynical spirit, but it seems that Shakespeare delineates his character more fully than any other character. In this scene we learn a lot about Jaques. He is likely to possess wisdom beyond his years. He seems to have sown his wild oats—a life of dissipation from which he has reaped a harvest. He has a satirical and searching wit that finds nothing sacred in life ; but he would best have recourse to a motley coat, which carries with it a certain privilege. Jaques has more affinities with Touchstone than with any other character. Touchstone exercises his wit on a lower plane, Jaques, on a higher plane. Touchstone's is all innocent fooling. Jaques analyses and dissects every thing with his intellect.

Notes

1. *transforme'd*—changed. *transforme'd .....beast*—the duke has not seen Jaques, and concludes that he must have changed into a beast, because there are so many beasts in the forest, and so escapes observation

4. *Here was he ...song*—Jaques was far from being merry, when he heard the song. Perhaps the First Lord means that Jaques was jocose.

5. *compact of jars*—made up of discords. Also the figurative sense that he had conflicting elements in his character *grow musical*—develop a taste for music.

6. *discord in the spheres*—reference to the music of the spheres. According to Pythagoras, the heavenly bodies, as they revolved round the earth, emitted sweet sounds and their combination made a perfect harmony. It is referred to in the *Merchant of Venice*, V, i. 60-62:

> There's not the smallest orb which thou behold'st
> But in his motion like an angel sings.
> Still quiring to the young-eyed cherubims.

We shall......have spheres—Jaques has no music in him. It seems hardly likely that he should grow fond of music. Rather the music of the spheres should cease to exist than that Jaques should have an ear for music.

3. *saves me labour*—saves me trouble.
by his own approach—by coming up himself.
9. *What .....this*—how annoying it is !
10. *woo*—court : seek for.

11. *What, you..... merrily*—It is a surprise to the duke that Jaques, who usually looks sad, should have an amused look about him. The duke fancies that something must have happened.

12. *A fool, a fool*—this is the cause of Jaques's merriment.

13. *A motley fool*—it is not clear whether Touchstone wore his motley (a parti-coloured dress, worn by a professional fool) in the forest of Arden ; here it means a professional fool, *a miserable world*—The following explanations may be considered (i) 'A miserable world' is a parenthetical exclamation, frequent among melancholy men, and natural to Jaques at the sight of a fool, or at the reflections on the fragility of life.' (*Johnson*) (ii) it was a miserable world in the estimation of Jaques and others equally cynical, who disrelish the world, arraigning the dispensations of Providence in a number of articles, and in this chiefly —that it has created such beings as fools (*Capell*). (iii) Perhaps Jaques means that compared with a 'motley fool,' the rest of the world is 'miserable' (*Verity*).

14. *As I do......fool*—as sure as I am alive I met a fool.
15. *laid him down*—laid himself down. *bask'd him*—basked or warmed himself.
16. *rail'd on*—abused. *in good terms*—roundly.
17. *Yet a motley fool*—The point is that a fool has no

business to abuse fortune, for there is a proverb that fortune favours fools.

18. *quoth*—said.

19. *heaven...fortune*—an allusion to the proverb : Fortune favours fools.

20. *dial*—used for any instrument for measuring time, here a watch. "Pocket-watches were brought from Germany into England about 1580"—*Malone. poke*—pocket.

21. *lack lustre eyes*—faded, expressionless eyes.

23. *wags*—moves on.

26. *ripe and ripe*—ripen. The process of decay goes on from hour to hour.

27. *rot and rot*—the reference is to the decay and infirmity of old age.

28. *thereby hangs a tale*—something else may be said on the point, there is more in it than meets the eye. It is a proverbial expression, and occurs elsewhere in Shakespeare.

29. *mora*—moralize.

30. *chanticleer*—cock. *My lungs......chanticleer*—I began to laugh as heartily as cock crows at day—break.

31. *deep contemplative*—deeply contemplative.

32. *sans*—without. *intermission*—stopping.

34. *Motley's the only wear*—motely is the only dress worth wearing.

35. *what fool*—what kind of fool.

38. *They have .....it*—he implies that they are full of vanity.

39. *dry*—a dry brain implies dulness. *remainder*—remaining. *Which is as dry - biscuit*—Compare Boswell's quotation from *Everyman out of His Humor* ; "And now and then breaks a dry biscuit jest."

40. *places* (i) brain-cells (ii) topics or subjects of discourse (*Wright*). *cramm'd*—stuffed.

41. *vents*—expresses.

42. *mangled forms*—abrupt and inconsecutive way of saying things ; "refers to Touchstone's abrupt, jerky way of droping remarks." (*Verity*).

38-42. **Explanation :** *and in his brain......mangled forms*—Jaques is describing here Touchstone. Touchstone tickles his

fancy. He has a lot of admiration for Touchstone. Yet Touchstone is a fool ; and therefore, he has a dry (*i. e.* dull) brain. Jaques compares his brain to a biscuit that has been left over after the voyage is completed. But Touchstone has stocked his mind with varied observation, and he expresses it in his broken, fragmentary words and phrases.

O that ...fool—I wish I were a fool. Jaques wants to be a fool for the privileges of a fool—and the privilege to make fun of everybody with impunity.

44. *suit*—double sense - (i) a suit of clothes such a fool wears ; (ii) petition.

45. *Provided*—on condition that. *better judgements*—better' is proleptic *i. e.* by the process of weeding your judgments will be better.

46. *rank*—wildly. Suggested by 'weed' above.

45-47. *Provided ... wise*—on condition that you reject the opinion that I am wise and show your better judgement in that respect.

48. *Withal* in addition. *as large......wind*—the freedom of the wind. The wind bloweth where it listeth. *charter*—privilege. "An important privilege of the domestic and court fool was the freedom of speech which he could exercise upon his superiors."

49. *To blow...please*—to make fun of, or satirize any body I please. This is the privilege of a food. A fool can laugh at anybody. *so fools have*—fools have such liberty.

50. *galled*—irritated. *with my folly*—by my wit.

50-51. *they that are most...laugh*—Jaques here suggests the best way of dealing with a fool. A fool must laugh at others —must hold them up to ridicule ; but those who are most annoyed by his jests, must laugh them off. That is to say, none should take a fool seriously. *why, so*—Jaques proceeds to give the reason why those who most irritated by the biting remarks of a fool, should keep their face and laugh.

52. "*why*"—the reason. *parish church*—*i. e.* the district church. *The why...church*—the way to the parish church is known to everybody of the parish, and so the reason ought to be obvious to everybody. There is a jingle of sound in 'way' and 'why'

53. *wisely*—cleverly. An antithesis between 'fool' and 'wisely' *hit*— scoff at.

54. *Doth very foolishly*—*i.e.* acts very foolishly. *smart* be sensible of pain or humiliation.

55. *Not to seem......bob*—not to ignore the taunt. *if not*—*i.e.* if he takes notice of the taunt.

56. *anatomized*—exposed ; laid bare.

57. . *squandering glances*—random shots.

56-57. *The wiseman's folly .....fool*—The wise man (wise as contrasted with a fool) shows himself to be a fool if he resents the jesting remarks of a fool. The point is that the man who is laughed at by a fool, must affect to be unconcerned.

53-57. **Expln**. *He that fool doth.... fool.*—In these lines Jaques explains what the privilege of a fool is, and what the attitude of the wise man, who is laughed at by a fool, should be. It is the privilege of a fool to shoot his wit at everybody. He may make a very clever jest at the expense of another, but the so-called wise man should ignore it, especially when the fool laughs at him. If the wise man cannot take the jest or taunt with good grace he deserves the censure which he provokes from the fool.

58. *Invest*—clothe. *leave*—permission.

59. *speak my mind*—exercise absolute freedom of speech *through and through*—entirely.

cleanse .. infected world—cure mankind of their vices. *infected*—tainted with vices.

61. *patiently......medicine*—submit to my treatment.

62. *Fie on thee*—shame on you ! The duke discourages the proposal of Jaques to reform mankind.

63. *counter*—a stake of no value. A counter was a piece of base metal, used in calculation.

but—except. *What..... good*—I bet that I cannot but promote the good of mankind by my efforts at reforming them

64. *Most mischievous..... sin*—to chastise men for the sin, is the foulest sin.

65. *libertine*—licentions fellow, *thou thyself . libertine*—you have lived a fast life, and how can you expect to reform the world ? Your own example will corrupt man.

66. *embossed*—swollen *sores*—moral sores (vices).

headed—come to a head (said of a boil that is mature). *headed evils*—fully ripe evils.

67. *with license......foot*—with your fast and dissolute life. *caught*—picked up.

68. *disgorge*—pour out.

64-68. **Expln.** *Most mischievous foul sin.........world*—Jaques wants to put on a motley coat, and set about reforming the world. The duke does not at all approve of the idea First, it is the foulest sin to rebuke sin in others. Secondly, Jaques lived in the past a viçious life. In seeking to reform the world he will simply spread the vices he has picked up. He will corrupt the world rather than reform it.

"You would do foul sin in chiding others ; for your former profligacy would make you corrupt the world, not amend it, by your experience. To converts like you silence is more suitable than the part of a moral and social reformer"—*Moberly*.

69. *cries out on*—censures ; condemns.

69-70. *Why, who cries......party*—supposing you censure pride in general, in doing that you do not blame any particular individual.

71. *Doth it not sea*—pride seems to be a universal vice.

72. *the weary . ebb*—*i.e.*, under the burden of luxury which pride invites all wealth is exhausted.

74. *city-woman*—citizen's wife.

74-75. *bears......shoulders*—*i.e.*, spends as much on find clothes and jewels as would befit a princely income, unworthy as she is of such a lavish style.

77. *When such a one ......neighbour*—when there is hardly any difference between herself and her neighbour ; when my remarks apply to her as well as to her neighbour.

78. *function*—office ; employment.

79. *bravery*—finery in dress.

80. *suits*—adapts.

81. *folly*—extravagance. *mettle*—substance.

78-81 *or what is he......speech*—I may censure extravagance in clothes. Now if any body of the lowliest occupation comes up to me, supposing that I mean him, and says that I have not to pay for his fine clothes, does he not thereby deserve my censure—appropriate my remarks to himself ?

82. *There then ..then*—"Take such a case as that! How have I offended? What is the injustice you talk of?"—*Verity*.

84. *wrong'd*—done injustice. *if it......right*—if the censure is deserved by him.

85 *he hath...himself*—he has been wrong in resenting my remarks. *if he be free*—if he has no such vice that I censure.

86. *my taxing...flies*—my censure is a random shot, hitting nobody.

87. *Unclaim'd...man*—applying to no man.

88. *Forbear*—stop.

eat—for 'eaten.'

89 *Nor shall not......screwed*—nor shall you (eat), untit my greater necessity is satisfied.

cock—bully.

90. *bolden'd*—emboldened.

91. *else*—otherwise. *a rude...manners*—me who is scornful of courtesy or politeness.

92. *civility*—politeness. *empty*—deficient.

93. *touch'd*—guessed. *vein*—mood or disposition. *the thorny point*—the acute pang.

94. *bare*—sheer.

94-95. *ta'en from me .....civility*—deprived me of any semblance of good manners. *inland bred*—brought up in the civilized parts of the country. The opposite to *inland* is upland or uplandish. 'Inland' is explained by Schmidt as "not so much remoteness from the sea or the frontier, as a seat of peace and peaceful civilization; perhaps opposed to mountainous districts as the seats of savage barbarousness."

96. *nurture*—good breeding.

98 *answered*—satisfied.

100. *An*—if *you...reason*—you will not listen to reason. *I must die*—if you are an unreasonable fellow then death seems to be certain for me.

101. *What...have*—what do you want?

101-102. *Your gentleness...gentleness*—if you are gentle in manners, you can get more out of us than you can force us to yield you.

103. *for food*—for want of food.

105. *Speak you so gently*—Orlando is supprised to hear such gentle speech among the inhabitants of the rude forest.

106. *all things*—all creatures.

107-108. *put I on...commandment*—I forbade you to eat n such a stern voice.

109. *inaccessible*—out of the way ; remote.

110. *melancholy*—with their gloomy shade. *boughs*—branches.

111. *Lose and neglect*—lightly spending. *creeping*—slow moving.

112. *better days*—days of prosperity.

113. *knoll'd to church*—summoned you to church.

114. *sat...feast*—enjoyed social and festive mirth.

115. *Tear—i.e.* tear of sympathy.

117. *Let gentleness...be*—let me appeal to your mercy—all the force that I use now is the force of humble petition.

118. *In the which hope*—hoping that my gentleness will have a greater effect upon you. I am ashmed of my violence.

122. *engender'd*—produced.

124. *take upon...command*—take at your will and pleasure. *what...hope*—what means we can offer.

125. *o your wanting...minister'd*—to satisfy your need.

126. *forbear your food*—abstain from your food.

127. *like doe...fawn*—Orlando has motherly affection for Adam. A single phrase sums up the tender affection and sympathy of Orlando.

130. *Limp'd...love*—walked with feeble and tottering steps out of devotion to me. *be sufficed*—his needs are first supplied.

131. *Oppresse'd*—troubled. *weak evils*—evils which are the cause of weakness.

133. *waste*—consume.

134. *good comfort*—words of sympathy.

136. *This wide...theatre*—the world is compared to a theatre.

137. *woeful pageants*—sad spectacles.

138. *All the world's a stage*—The Latin of it is *totus mundus agit histrionem*, which was inscribed on the stage of Shakespeare's theatre the *Globe*.

139. *merely players*—the force of it is that life is all a play, and that there is no reality in it.

140. *exits*—departures.

142. *seven ages*—a traditional division which Shakespeare accepts. "It is pretty clear that the conception was as familiar to Shakespeare's contemporaries, as it is to us through the poet's own lines, and it is quite immaterial when exactly he first came across the thought. Such ideas belong to every man ; the use made of them is everything—originality counts for little." N.B. The lines have been certainly praised in unmeasured terms. Perhaps the idea is that the lines gives Shakespeare's own views on life. But this is far from the truth The views are Jaques's own—coloured by his cynicism (which may be a pose after all), and governed by his principle of *nil admirari* (nothing to admire. Jaques sees no beauty, no grace in infancy, or in a school boy or a lover. He picks out the worst elements in life, and gloats over them in his imagination. Old age is made peculiarly detestable.

143. *Mewling and puking*—the idea of an infant crying and seeking his nurse and then throwing up part of the milk. It is after all a realistic view. One thing we should not forget is that Jaques is a stern realist. The two persons who take a realistic attitude to life in the drama are Jaques and Touchstone ; hence Jaques seems to be unconsciously drawn to Touchstone.

144. *whining*—complaining. *satchel*– bag.

145. *shining morning face*—The mother must have given him a wash before sending him to school. It is Jaques's unconscious compliment to the mother's care and affection. *creeping ; like a snail*—moving at a snail's pace.

147 *Sighing like furnace*— '(i) like the roar of the *in-draught* in furnance. (ii) like the outrush of smoke from a chimney. Shakespeare uses "furnace" for "chimney" elsewhere ; either meaning will suit a sigh, *Percival*.

147. *ballad*– originally a dance-song ; here any verse of lively composition. The ballads of the age were falling into contempt ; hence the term *ballad-monger*. The word, as used by Shakespeare, is not free from contempt.

148. *Made to*– made in praise.

149. *Full of strange oaths*—The English soliders then fought abroad, and picked up strange, outlandish oaths. For example, many such oaths were imported from Flanders. *bearded*—the beard was cultivated by the Elizbethans with particular care; and the soldier, the bishop, and the judge had each a type of beard of his own. *like the pard*—probably rough and shaggy.

150. *Jealous*—sensitive.

151. *bubble reputation*—reputation which is as unsubstantial as a bubble.

152. *in the cannon's mouth*—at the risk of his life.

148-152. *Then a soldier............cannon's mouth*—Jaques notes the following points about a soldier. He swears outlandish oaths; wears a rough and shaggy beard; is sensitive in matters of honour; and is apt to pick a quarrel and risk his life in the cannon's mouth for the sake of fleeting fame. *justice*—*i.e.*., the judge.

153. *In fair round belly......lived*—*i.e.*, fattening on presents from suitors. *capon*—a castrated cock. N.B. "It was the custom to present magistrates with presents, especially it would seem, with capons by way of securing their good will and favour. This fact heightens the satire of Jaques's portrait of an Elizabethan J.P. It gives force and meaning to what seems vague and general. Wither, describing the Christmas season with its burning 'blocks,' its 'pies,' etc., goes on to sing how:

'Now poor men to the justices.
With capons make their errants;
And if they hap to fail of these
They plague them with their warrants.'

That is, the capon was a tribute fully expected and as good as exacted; it was 'understood' it should be duly paid in Singer cites a member of the House of Commons as saying, in 1601: "A Justice of the Peace is a living creature that for half a dozen chickens will dispence with a dozen of penal statutes"—*Hales*.

154. *eyes severe*—a stern look in his eyes. *of formal cut*—*i.e.* well trimmed.

155. *saws*—maxims; sayings. *modern*—common. *instances*—illustrations.

156. *shifts*—transforms.

157. *slipper'd*—wearing slippers. *pantaloon*—'The allusion here is to the contemporary Italian stage, where "Don Pantaleone" (the old man deceived by his young wife) was one of the four stock characters, the other three being the *Doctor*, *Harlequin* and *Coviello*, the Sharper.'

158. *pouch*—pocket.

159. *well saved*—This proves that the old man becomes miserly. *a world too wide*—much too wide for his shrunk legs.

160. *shrunk*—withered ; shrivelled. *shank*—leg. *big manly voice*—the bass voice of a grown up man.

161. *childish treble*—shrill accents of a child.

161-162. *pipes .....sound*—*i.e.*, issues in shrill, hoarse whispers. *his*—*i.e.*, its.

156-162. *The sixth age ... sound*—Jaques describes old age. But he has little respect for it. He represents it as something comical. The old man is likened to the pantaloon on the Italian stage—a man who goes about in slippers, wearing glasses, and a pocket on his side. His youthful breeches, which he requisitions now, are much too wide for his withered legs. His bass voice sinks into the piping and whistling tone of a child. Jaques sees no pathos in old age ; it is a thing to be laughed at and ridiculed.

162. *Last scene of all*—the last scene is senile decay, which Jaques describes most contemptuously.

163. *eventful history*—this chequered life.

164. *oblivion*—forgetfulness.

165. *Sans*—without.

166. *Venerable burden*—(i) the old man whom Orlando carries with all respect due to age ; (ii) the old man in the arms of Orlando, entitled to respect for his old age.

167. *for him*—on his behalf.

168. *So had you need*—so you needed to thank him on my behalf.

169. *I scarce can speak*—I am out of breath.

170. *fall to*—start eating.

171. *to question..... fortunes*—to ask you anything about your personal condition, or the circumstances that have reduced you to this state.

172. *Give......music*—The duke does not forget the court-ceremony in the forest. He must have music with his dinner ;

174. *Unkind*—unnatural ; contrary to *kind.*

174-75. *Thou art .....ingratitude*—man's ingratitude hurts us more than the bitter winter wind.

176. *Thy tooth......keen*—you do not bite so sharply as the pang of man's ingratitude.

177. *Because thou......seen*—"thy rudeness gives less pain, as thou art not seen, as thou art an enemy that does not brave us with thy presence, and whose unkindness is therefore not brave us with thy presence, and whose unkindness is therefore not aggravated by insult."—*Johnson.* There is no other satisfactory explanation of the line.

178. *thy breath be rude*—*i.e.*, make us shrink as you blow upon us.

179. *Heigh-ho*—a shout of joy.—"Songs of the holly were current long before the time of Shakespeare. It was the emblem of mirth"—*Halliwell.*

180. *Feigning*—pretending. *friendship is feigning*—friendship is insincere.

182. *This life*—a free, open air life. *jolly*—full of gaiety.

183. *bitter*—bitterly cold.

185. *benefits forgot*—(i) the forgetting of benefits rendered; (ii) those who forget the benefits they received.

186. *warp*—'The radical idea of the word is "to throw, cast, and hence, to twist out of shape"—*Skeat* ; hence unseasoned wood is said to *warp*, *i.e.*, get crooked, out of the straight direction (Cf. III iii, 56, 57). And so the wind warps the surface of a pool by ruffling the water and blowing it into ridges, *i.e.*, out of its previous flat shape'—*Verity.*

187-188. *Thy sting......not*—you do not bite so sharply as foregetfulness on the part of friends *friends remembered not* (i) the not remembering of a friend ; (ii) "as what unremembered friends feel"—*Moberly.*

191. *faithfully*—in confidence.

192. *effigies*—likeness. *witness*—see.

193. *limn'd*—portrayed. *living*—vivid ; life-like.

195. *the residence of your fortune*—the rest of your story.

198. *Support .....arm*—note the duke's tender and affectionate sympathy for Adam.

199. *let me......understand*—let me hear the rest of your story and understand how you fell into such straits. N. B.

Adam drops out of the story. We see and hear no more o him. Perhaps there was no further use for Adam after, like ε good angel, he had brought Orlando to the forest of Arden. Ye Adam is embalmed in our memory by his single-hearted devo tion, by his sacrifice, by his touching affection for Orlando.

ACT III.

SCENE I.

Analysis of Scene I. Again we meet Duke Frederick. H summons Oliver and charges him to produce his brothe Orlando. He must find his brother, or he must leave his domi nion. The duke might have executed his vengeance upon hin when his brother was away, but he was of a kindly dispositior In the meantime he orders his officers to seize upon the good and estate of Oliver. The duke is not pleased to hear Olive confess that he never loved his brother, but calls him a greate villain for that—an unconscious comment on his own conduc

Critical Note. The affairs of the usurping duke seems t have receded into a distant background. We cannot be muc interested in them when we have been more than once preser in our imagination in the forest of Arden. Oliver is no expelled by the duke from his dominion. One day we sha see Oliver arriving at the forest of Arden. Oliver robbed hi brother of his own. Nemesis overtakes him now. The duk robs him of his all. But in a comedy we may look forward t reconciliation and restitution so far as these brothers are coı cerned.

Notes.

1. *Not see ....since*—The duke is not prepared to belie Oliver's statement that he has not seen his brother Orland since the wrestling match.

2. *Were...... mercy*—if I had not more of a merciful than revengefull disposition.

3. *I should .... argument*—if he had been a tyrant, l would have taken his vengeance upon Oliver when his brothe Orlando, was absent.

argument—object.

4. *thou present*—thou being present.

6. *Seek......candle*—make a diligent search for him. The phrase is suggested by Duke xv. 8 : "If she lose one piece, doth she not light a candle and seek diligently till she finds it."

7. *or*—otherwise. *turn*—return.

8. *seek a living ....territory*—live and earn your living in my dominion.

10. *seize .....hands*—confiscate.

17. *quit thee*—acquit yourself ; prove your innocence. *by ....mouth*—by the statement of your brother that you had nothing to do with his disappearance.

15. *More villain thou*—Oliver is a greater villain because all his life he has hated the brother, Orlando. What is then Duke Frederick ? It is an unconscious comment on his own conduct. An instance of dramatic irony.

17. *officers...........nature*—officers encharged with such matters.

18. *Make an extent, etc.*—A legal phrase meaning the issue of a writ of execution by which houses and lands are seized. **N.B.** Shakespeare was personally conversant with legal matters. And he never misses a chance of displaying his legal knowledge, even in minute details and technicalities.

19. *expendiently*—quickly. *turn him going*—expel him from my dominion.

SCENE II.

Analysis of Scene II. Orlando goes about carving verses in praise of Rosalind upon the barks of trees in the forest of Arden. Touchstone comes across Corin, and plays off his superior wit and knowledge at the expense of the poor fellow. Touchstone seeks to impress Corin with the fact that he has lived at court, and knows what is what. Corin's philosophy of life, which Touchstone inquires about, is just the sum of common sense. Touchstone wants to prove to him that his soul will be lost because he has not been at court. He proves it thus: A man, who has not got good manners, is wicked; wickedness is sin, and sin is damnation. So Corin cannot help being damned. Corin argues that the manners, recommended for practice among courtiers, will be ridiculous, for the rustics have to handle sheep, and so the kissing of hands among rustics will be an unclean affair.

In this keen encounter of wits Corin at last confesses himself defeated.

Rosalind has picked up Orlando's verses. She enters reading them. Touchstone finds fault with Orlando's verses, and produces a specimen of his own, equally absurd. Celia also enters with another verse.

In this verse Orlando praises Roaslind in extravagant terms, lauding her up to the skies. Now Corin and Touchstone are dismissed and the two cousins discuss the writer of the verses. Rosalind cannot at first believe that it is all the doing of Orlando. Celia teases Ro salind on this point,and Rosalind gets more and more impatient until she can no more hold herself. Rosalind crams her cousin with questions such as a lover will ask. Celia wishes that she could borrow Gargantua's mouth to answer all her questions in one word.

At this moment enter Orlando and Jaques. None of them is fitted for the other's company. Jaques begs him not to disfigure the trees with bad verses. Orlando retorts by requesting Jaques not to read them ill. Each calls the other fool. At last they part company.

Orlando is now left alone, and Rosalind addresses him and asks what the time is, This conversation leads Rosalind to discourse on the different paces at which Time travels with different men. Time goes easy with a priest who is ignorant of Latin, or with a rich man who does not suffer from the gout. Time goes hard with a young maid in the interval between her engagement and her marriage Time runs fast with a criminal who is being led to execution. Time, stand still with a lawyer during the recess. Rosalind offers to cure a love-sick man. Orlando says that he is a lover. But Rosalind can discover no marks of a lover upon Orlando. These marks, as she enumerates them, are a lean cheek, pale and sunken eyes, a sulky disposition, a neglected beard, ungartered hose, unbanded bonnet unbuttoned sleeve unlaced shoe, and everything demonstrating utter desolation. Rosalind holds that love should be treated as madness, which is cured with a dark house and a whip. But Orlando will have no such extreme remedy. At last Rosalind offers to cure him of love if he will every day court her, taking her in place of his Rosalind.

Critical Note. The real self of Rosalind is coming out in the forest of Arden. She must do something. In an unthinking way she proposes to Celia at the court of her usurping uncle the idea of falling in love. She falls in serious earnest. But since the union of the lovers is not yet to be, she must play the game of love with Orlando. She is to enjoy the whole fun of it, for Orlando is ignorant and unsuspecting of her identity. It is the youth. Ganymede, who bids Orlando woo and make love to him. And what can a serious lover like Orlando get to do in the forest of Arden ? He writes fantastic verses and inscribes them on the barks of trees. It is true to the spirit of Arden. So the lovers must forget their anguish, and stage their love-scenes, all light winged with fancy and romantic sentiment. So it is a make-believe : life is a make believe in the forest of Arden.

It may be noted that Celia, though her wit sparkles as ever, is becoming a mere shadow of Rosalind. Rosalind plays 'the more prominent part in the forest of Arden, and catches all our attention, while Çelia seems to have achieved all that she wished for—the companionship of Rosalind. Nothing else matters to her—and she has been ever effacting herself. Her only pleasure is in teasing Rosalind, but she has not a touch of envy, when Orlando comes between the two. We must always feel that justice has not been done to Celia by Shakespeare. She is but a foil to Rosalind.

Notes

1. *in witness..... love*—as a proof of my love.

2. *thrice crowned queen of night*—the moon-goddess is meant. She has three different names—Luna or Cynthia in Heaven, Diana on earth and Proserpina or Hecate in Hades. A classical idea.

2. *survey*—behold.

3. *With thy chaste eye*—Diana is the goddes of virginity. *Thy huntress' name*—Rosalind. Diana hunts in the forest, and is attended by nymphs (huntresses), vowed to maidenhood, and Rosalind, who is a maiden, is one her huntresses. *sway*—rule or govern.

6. *character*—inscrible.

7. *That*—so that.

8. *witness'd*—testified to.

10. *unexpressive she*—unexpressible she. She is used for woman frequently in Shakespeare.

12. *in respect of itself*—so far as it is concerned.

13-14. *in respect... naught*—as a real shepherd's life, it is not worth much. Touchstone might mean that it was playing at the shepherd's life, that it was a make-believe.

14-16. *In respect......very well*—as a lonely, retired life it is quite commendable. *private*—in the sense that it is retired from court. *vile*—wretched, *in respect......fields*—as an open-air life.

18. *tedious*—dull. *spare life*—life of moderation.

19. *it ...well*—it suits my taste.

19-20. *as there is no more ...stomach*—as there is not much to enjoy in this life, it dissatisfies me.

20. *Has any ...thee*—have you any philosophy of life ?

22-24. *the more one .....he is*—the sicker one is, the more uncomfortable one is. *means*—resources of life. *content*—contentment.

25. *property*—virtue.

26. *pasture*—feeding.

28. *wit*—wisdom.

28. *arts*—tudy. *complain ... breeding*—complain that he lacks education.

29. *comes... kindred*—is descended from stupid parents.

30. *natural philosopher* (i) one who is a born philosopher ; (ii) 'natural' also means a fool.

33. *thou art damned*—you cannot save your soul.

34. *I hope*—I hope my soul will be saved.

35-36. *thou art damned ...side*—"hopelessly ruined and lost, as an egg that has utterly spoiled in the roasting by being done all on one side only"—*Malone*.

37. *For not... ..court*—Am I to be damned for not being at court ? *Your reason*—give me your reason.

38. *thou never... ....manners*—you never had a chance of learning good manners.

40-41. *then thy manners.........damnation*—Touchstone simply wants to confound Corin by showing off his learning. It is all sophistry to which Touchstone resorts.

Note here that Touchstone plays on the double sense of 'manners' (i) refined court manners ; (ii) moral behaviour. So wicked manners will mean moral depravity, and moral depravity will cause the soul to be lost, Corin of course misses the subtle shade of meaning.

42. *parlous*—perilous.

43 *Not a whit*—Corin is not convinced by Touchstone's reasoning.

43-46. *those that are good ..... court*—Corin points out that if salvation were to depend on court manners, court manners could not be adopted and practised by rustics. What is good for courtiers, is not good for rustics. That is the sum of Corin's argument.

mockable—ridiculous.

49. *instance*—proof.

51. *fells*—skins. *greasy*—covered with dirt and only substance.

53-54. *is not the grease......man*—The courtier's hands sweat, and the sweat is hardly better than the grease of sheep.

Shallow—superficial.

57. *Yours lips......sooner*—If your hands are rough and coarse, your lips will have the quicker and more durable sensation of them.

59. *tarred*—covered with tar. A salve composed of equal parts of grease and tar is used by stock farmers as an antiseptic, killing vermin in sheep.

60. *surgery*—treatment of sheep.

61. *civet*—a perfume obtained from the glands of the civet cat.

62. *worms meat*—carrion flesh. Corin is corrion flesh compared with Touchstone, a good piece of flesh.

64. *perpend*—reflect or ponder over the matter.

64-65. *of a baser birth*—a dirtier stuff. *Mend*—improve.

66. *You have......me*—Corin confesses himself defeated. *rest*—no more pursue the argument.

67. *Wilt .....damned*—will you remain conrent with your soul lost ? *incision*—*i e.* blood letting which was practised as a cure for many diseases in the Middle Ages So incision will cure Corin of his foolishness.

69. *true*—honest. *that*—what.

70. *owe .. hate*—I have nobody.

69-72. *I learn that I eat......suck*—N.B. Here is the sum and substance af Corin's philosophy of life. And Corin, unlike Silvius, is a true and typical shepherd. Shakespeare pays tribute here to the honest labour of a shepherd and to his plain and simple life. In his days there was a craze for the Arcadian pastoralism, popularized by the imitation of Theocritus and Vergil, in literature. Poets often sighed in verse for the ideal of simplicity and innocence which the Arcadian pastoralism stood for. Shakespeare knows that it was a mere literary convention, a pose and affectation. While he ridicules this pastoral craze in Silvius, he gives a true picture of the shepherd in Corin.

75. *western Ind*—West Indies.

77. *being mounted......wind*—*i.e.*, the wind will be the messenger and reporter of the virtue and beauty of Rosalind.

79. *lined*—draw.

80. *to*—in comparison with.

82. *fair*—the fair face.

83. *rhyme you*—sing your praises in verse.

85. *bitter-women's rank to market*—Touchstone means to say that it is doggerel verse ; in its rhythm and movement it resembles the jog trot of butter-women going to market in a row.

86. *out, fool*—shut up fool.

87. *tastes*—pecimen.

88-89. *If a hart .....Rosalind*—*i.e.*, Rosalind will serve in the place of a hind to a hart.

90. *will ..... kind*—will seek a mate.

92. *sheaf*—make into sheaves.

93. *cart with Rosalind*—(i) carry home Rosalind as their harvest ; (ii) cart home their harvest with Rosalind in their company.

94. *rind*—outer covering.

95. *Such a nut......Rosalind*—Rosalind is sweet within and bitter outside as nut.

96. *This.........verses*—this is not the right rhythm and cadence of verse.

97. *infect*—taint.

98 *Peace*—silence.

100. *graff*—graft.

101. *medlar*—a tree with a fruit like a brown-skinned apple, which is eaten when decayed to a soft pulpy state.

101-103. *then it will be......ripe*—"If the medlar were graffed with the forwardness of the clow. instead of being one of the latest. It would be "the earliest fruit.' and rotten before it was half ripe"—*Collier*. There is a quibble on 'medlar' with reference to Touchstone's meddlesomeness. Rosalind also implies that his wit, which he cannot control, will soon fall into decay. There is a time for everything, but Touchstone is abusing his wit ; therefore, it cannot long stand the strain. *Virtue*—property.

104. *You have said*—you have said your say : you have given your opinion.

104- 105. *but whether wisely......judge*—the future alone can demonstrate the truth or falsity of your opinion.

107. *stand a side*—drop off.

109. *For it is unpeopled*—because it is uninhabited.

110. *Tongues*—his own verses which will speak the praises of Rosalind.

111. *civil sayings*—maxims for civilized men to follow. N.B. So the reforming zeal is upon Orlando like Jaques.

113. *erring*—wandering *pilgrimage*—life is a journey.

stretching of a span—as much space as can be covered between the tips of thumb and little finger stretched.

115. *Buckles in*—covers. *his sum of age*—the duration of his life.

116. *Some*—more verses. *violated vows*—broken friendship.

122. *quintessence*—fifth essence or element of ancient and mediaeval philosophy, it is the substance of which the heavenly bodies were made ; here the best element of attribute.

sprite—spirit.

123. *in little*—in miniature.

124. *charged*—called upon.

125. *one body*—*i.e.* the body of Rosalind.

126. *grace*—virtues and accomplishments. *wide enlarged*—(i) scattered far and wide ; (ii) fully developed.

127. *presently*—immediately. *distilled*—extracted ; drew

from. Nature was to play the part of an alchemist who carried on his researches (in the Middle Ages) by the process of distillation.

128. *Helen's cheek*—Helen was noted for her beauty in ancient Greece. Wife of Menelaus, King of Sparta, she was carried off by Paris, son of Priam, King of Troy. .This was the cause of the Trojan war. All the Greek princes took up the cause of Menelaus, and sailed for Troy, and laid siege to the city. It fell after ten years, and Helen was recovered. *not her heart*—Helen had a faithless heart, for she ran away from her husband with Paris. Nature gave Rosalind Helen's beauty, but not Helen's inconstancy.

129. *Cleopatra's majesty*—the dignity of bearing which distinguished Cleopatra. Cleopatra was the queen of Egypt. By her physical charms and graces she captivated Antony. She committed suicide to avoid being carried a captive to Rome and led in triumph.

130. *Atalanta's better part*—"Atalanta's symmetry and exquisite proportion of form" (*Hudson*), Atalanta was the daughter of Zeus and Clymene. She was swift-footed, and defeated all competitors in race till Milaman was able to beat her by a trick *i.e.*, by throwing golden apples before her.

131. *Lucretia's modesty*—the virtue of Lucretia. Lucretia was the wife of L. Tarquinius Collatinus. She was outraged by Sex. Tarquinius, son of the King of Rome. She committed suicide, and called upon her husband and father to avenge her dishonour. The result was that the Tarquins were expelled from Rome, and republic was established.

132. *part*—graces and accomplishments.

132. *heavenly synod*—the assembly of the gods.

135. *touches*—traits ; features, *dearest prized*—most highly valued.

124-135. **Expln.** *There for Heaven Nature charged...... dearest prized.* Here is an instance of Orlando's exaggerated praise of Rosalind as a semi-divine being. Nature was charged by God to create a woman, the very bloom and perfection of womanhood. And the result, as Orlando says in his verse, was Rosalind. She was given the beauty of Helen, but spared her faithlessness. In fact she was endowed with the best virtues or graces that celebrated woman of the world possessed. So she

was given Cleopatra's dignity of bearing. Alatanta's symmetry and proportion of form, Lucretia's virtue and honour. The gods met together to create Rosalind. The best trait or feature of every celebrated woman was borrowed by them, and thrown in into the composition of Rosalind

136. *would*—wished.

137. *I to live*—I am to live. *her slave*—a slavish worshipper of her beauty, graces, accomplishments.

13-. *O most gently Jupiter*—Rosalind, according to her assumed name of Ganymede, frequently cries on Jupiter. *Tedious*—boring.

13). *homily*—discourse. *parishioners*—inhabitants of a parish, here the church-goers.

139. *Have patience*—I beg your pardon.

138-140. *O most gentle Jupiter .... people.* N.B. Rosalind has a fine wit and intellect. Love, though she is over head and ears in it, has not blinded her judgment. However flattered by Orlando's adoration, she is sensible of the absurdity of his praises. It is true that she was the first to fall in love. But being assured of a return from Orlando Rosalind can afford to play the love-doctor in the forest of Arden, professing to cure Orlando of his love-sickness—she can certainly rail against love itself, a disease which nurses within herself.

141. *back*—come back ! *go off*—withdraw. *sirrah*—fellow. A corruption of 'ser,' and the word is used in addressing an inferior.

143-144. *make......retreat*—retire without courting further insult. A metaphor from the army.

with... baggage—with all our belongings.

148. *scrip*—wallet carried by a shepherd. *scrippage*—a word, coined by Touchstone, on the analogy of baggage.

147. *more too*—Rosalind means the defects of such verses.

148. *for come of them......bear*—Note that Rosalind has her artistic sense. However the praises may soothe her ear, she cannot swallow those verses so defective in rhythm and cadence.

149. *That's no matter*—that is immaterial. *the feet...... verses*—Celia takes 'feet' in the literal sense, while Rosalind uses it in the sense of metrical division in verse. Celia means to say that the metrical defects of the verses do not impair their truth and sincerity.

150. *The feet..... lame*—the metre was defective.

150-22. *could... not verse* — the metrical feet could carry the verse off though they were defective.

153-54. *But .. trees*—Did it strike you how your name came to be inscribed upon the trees and put into verse ?

155. *I was . came*—A reference to the proverbial expression—nine days' wonder. Rosalind means to say that her surprise did not last long.

157. *Palm tree*—It is curious that Shakespeare should have introduced a palm tree into the forest of Arden. But we should remember that the forest of Arden is a thing of the imagination and that Shakespeare is at liberty to bring together the palm tree and the lioness later on. It is an indication that we cannot identify Arden with any locality either in France or in England.

157. *Be rhymed*- Put into verse.

158. *Pythagoras' time*—Pythagoras, the Greek Philosopher, enunciated the theory of the transmigration of souls,namely that the human soul passes through different stages of existence from the lower animal life to the higher, repeating the same cycle again and again.

That rat—Rosalind means to say that in a previous existence she might have been a rat in Ireland. There was a popular superstition in Ireland that rats were rhymed to death by bards. The people of Ireland had a superstitious fear of their bards and believed that both men and beasts could be rhymed to death.

Which......remember—of which existence I have no memory.

159. *Trow*—suppose.

161. *And a chain......neck*—Celia means to say that he is not only a man but wears a chain that Rosalind once wore. *Change......colour*—Rosalind blushes and Celia notices it.

164. *It is......meet*—Celia implies that in the normal circumstances it may not be likely for Rosalind and Orlando to meet, but sometimes a miracle may happen.

165-66. *But mountains......encounter*—There is a proverb that friends may meet but mountains never greet. Celia improves upon it by saying that earthquakes may bring together mountains that are not likely to meet. She means that a miracle may bring together Rosalind and Orlando.

169-70. *Petitionary vehemence* - most passionate entreaty.

173. *out of all hoping*—beyond all measure. It is a wonder that no exclamation can ever adequately express.

174. *Good my complexion*—just an inversion of words. Rosalind seems to pity her complexion since it is going to betray herself. Some explain that Rosalind appeals to her blushes not to betray her.

175. *Caparisoned*—dressed.

175. *A doublet .....disposition*—I may wear the dress of man but I have not the heart or disposition of man.

179. *One inch of delay..... discovery*—If you keep the news a minute from me, you will launch me on a wide sea of conjectures. The South Sea of the Pacific was little known in the time of Shakespeare and many voyages were undertaken to explore it. N.B. It can be explained in several other ways. (i) "The least delay in relieving may present anxiety will seem as long as a voyage of discovery to the pacific." (ii) Delay another minute and I will over-whelm you with an ocean of questions. (iii) "Delay an instant more, and I will start on a voyage of discovery through this forest to find him."

178. *Apace*—quickly.

178-82. *I would......none at all*—Rosalind makes another appeal to Celia. Let her stammer out the name of the verse-writer (with the idea that a man stammers when he speaks too fast) as if she might take off the cork from her mouth as from a narrow-mouthed bottle and give the whole of the name, or keep it back.

183. *Drink the tidings*—The metaphor of taking off the cork from a bottle is continued.

184. *Is he making*—There is a humorous allusion to the saying that a man may be either tailor-made or God-made. Rosalind wants to know whether the verse-writer has any accomplishments of his own or he depends on the tailor for the impression he makes. Has he any distinctive qualities of his own ? Or is he merely a well-dressed man ?

184. *Is his head......beard*—Does he wear a hat ? or has he a beard ?

187. *Let me stay......beard*—I can wait till his beard grows up.

188 *If thou delay me......chin*—If you do not keep back from me his name.

189-90. *It is .....instant*—It is none other than Orlando who overthrew the wrestler and conquered your heart at the same moment.

191, *The devil .....mocking*—have done with your jesting.

192. *Speak...maid*—speak seriously and as a true maid.

sad—serious.

Alas the day—O, what a misfortune !

196. *What shall......hose*—I must have to discard my male garments.

197-99. *What did remains... he*—Rosalind overwhelms Celia with a series of questions. She is simply carried away by the impetuosity of her love. *Wherein......he*—How was he dressed ? What is he doing ? *Remains*—lodges.

201. *Answer me..... word*—this ls a demand that Celia, cannot; nor any human being for the matter of that, can satisfy.

202. *Gargantua's mouth*—Gargantua is a monster in the romance written by the French author, Rabelais. He used to swallow seven pilgrims at a meal.

202-204. *You must...... size*—If I had to answer all your questions in one word, I will have to borrow the mouth of the giant. Gargantua, for no human mouth can answer so many questions in one word.

205. *Catechism*—A series of questions and answer relating to Scripture, for the purpose of religious instruction.

207. *Looks he ..... wrestled*—Does he look as fresh and spirited as he did on the day he wrestled ?

202. *Atomies*—moats in a sunbeam. *resolved the proposition* —answer the questions.

210. *Taste*—specimen.

211. *Relish*—enjoy. *observance*—attention.

212. *like a dropped acorn*—this is a nature touch. Such nature touches are frequent in the play. From this it can be assumed that Shakespeare had a passion for country life which he distils into phrases and epithets and weaves into the texture of his play.

213. *Jove's Tree*—It may be noted that Rosalind since she assumed the name of Ganymede has a sort of complex for love or Jupiter. Oak is sacred to Jove.

215. *Audience*—attention.

217. *Along*—at full length.

218. *like a wounded knight*—perhaps Celia means that Orlando is like a wounded knight in the sense of being wounded with Cupid's arrows.

220. *Becomes*—befits.

221. *Cry......tongue* Put a stop to your wagging tongue.

222. *It curvets unseasonably*—It runs away with you. The metaphor is that of a horse getting out of control and running away. *furnished*—dressed.

223. *Ominous* a bad sign for me. *heart*—there is a pun on 'hart' !

224. *Without a burden*—Without interruption. Burden means the refrain of a song. Rosalind's interruption is regarded here as the burden of a song.

225. *Thou......down*—You put me out.

227. *When I.... speak*—As a woman I cannot keep anything back ; whatever I think, I must speak out.

228. *Soft*—patience !

229. *Sink......by*—let us withdraw. As a matter of fact Rosalind and Celia retire to the back of the stage so that they may observe and overhear Orlando.

231. *Lief*—rather.

233. *God......you*...Good-bye to you.

235. *I do desire......strangers*—Jaques seeks the company of Orlando for diversion. But Orlando does not take kindly to Jaques. Both of them are unfitted for each other's company. Orlando cannot stand the cynical temperament of Jaques.

236. *Mar*—dis-figure. *moe*—more. There is a distinction between *moe* and *more*, the former indicating number, the latter, magnitude.

238-239. *Mar no more......ill-favouredly*—do not spoil my verses by reading them in a sneering and malicious tone. *ill-favouredly*—as if Jaques distorted his face in reading them.

241. *Just*—it is so.

243-244. *There was......christened*—Orlando means to say that Jaques was certainly not consulted at the time of giving Rosalind her name at the ceremony of [illegible]sm.

245. *Stature*—height.

246. *Just ... heart*—This pretty answer of Orlando gets on the nerves of Jaques.

247-249. *Have you ....rings*—This is the comment that Jaques makes on Orlando's answer. He implies that Orlando must have picked up his answers, pretty as they are, from his intimacy with the wives of goldsmiths for his answers are all drawn from or suggested by the mottoes engraved on rings, Jaques insinuates here that Orlando must have been on friendly and intimate terms with the wives of goldsmiths.

Conned—got by heart.

Out of rings—The posies on the rings.

250-251. *I answer... painted cloth*—the canvas hangings for rooms had stories and illustrations, mostly taken from the Bible, worked into them. Orlando means to say that his answers are as dull and commonplace as the moral lessons that are painted on the hangings for rooms, from which Jaques seems to have borrowed his questions.

252-53. *You .. .. wit* your wit seems to run away with you. I cannot keep pace with it. *Atalanta's heels*—Atalanta was the most swift-footed of Greek heroines.

254-55. *We two... . misery*—We can just abuse the world because it is responsible for all our misery.

256-57. *I will chide......faults*—I will abuse no living being in the world The only person whom I can find fault with is myself. Here we may see the contrast in temperament between Orlando and Jaques. Jaques finds fault with everything and everybody in the world. But Orlando is the most humble and meek creature living on earth. If he is unhappy he does not blame the world for it—he will rather blame himself for anything that goes wrong wih him. In fact, Orlando demands nothing from the world, while, Jaques expects the world to mend its ways to suit his taste.

259- *Change*—exchange.

263-54. *He is drowned......him*—This is a crushing tetort, Jaques says that while he was seeking for a fool, he came upon Orlando. Orlando replies that he may look for the fool in the stream and there he will meet a fool.

256. *There ..... figure*—Jaques is caught in his own trap,

He wanted to say that Orlando was a fool ; Orlando gives it back.

266. *Figure*—reflection ; also the mathematical sense.

266. *Cipher*—there is a double sense first one who has no existence, then the figure 0 (zero) suggested above.

268. *Good Signior Love*—Jaques will have his Parthian shot at Orlando and the worst thing that he can say is to call him Sir Love in malicious tone.

270. *Good ...Melancholy*—Orlando retorts by calling Jaques Sir Melancholy.

272. *Saucy lackey*—A cheeky page. *Under that habit*—in that disguise.

Play the knave—play the bully.

274. *What .....you*—In Orlando's reply it is evident that his temper has been a little ruffled by his encounter with Jaques.

276-77. *You should as...forest*—Note again Orlando's impatience. which is due to his conversation with Jaques.

279-80. *Else Sighing... .. clock*—If you are a lover, then you would be able to tell the time, measured as it is by your sighs and groans, without any reference to a clock.

281. *And why not .. time*—Orlando seems to be rallying to the clever wit of Rosalind. He means to say that Rosalind might as well say time is swift-footed.

283-287. *Time travels ....with all*—N.B. Here is Rosalind's speculation about the varying paces of time. The standard of time is not the same for everybody. It travels at different paces with different men. With some people it goes easy ; with others it goes hard ; some others it runs away with ; with others again it stands still.

Diverse paces—different rates of movement.

Ambles—that means an easy pace.

Trots—a jerky and uncomfortable movement.

Gallops—quick pace.

288-292. *He trots hard .. seven years*—Time seems to move slowly with a young maiden in the interval between her engagement and marriage ; if the interval is a week, so slow and tedious is the pace of time for her that seven days seem to lengthen out to seven years.

Contract .... marriage—betrothal.

Solemnised—celebrated.

Interim—interval.

Se'nnight—a week.

293-295. *With a priest .... study*—Time goes easy with a priest who is ignorant of Latin and a rich man who is not afflicted with the gout ; for the priest can sleep soundly because he does not sit up late at night reading.

295. *The other*—the rich man.

296. *One lacking ......learning*—The priest who is not to carry the burden of learning on his shoulders, for learning usually thins a man. *learning*—making the scholar thin. *wasteful*—sapping the vital energy of the scholar.

297. *The other... penury*—The rich man not being afflicted with distress of poverty.

303-301. *With a thief .....there*—Time goes very slow with a thief who is being taken to the place of execution, for though he goes at a snail's pace, he seems to think that he has arrived too soon at the place of execution.

God... ..fall—walk as slowly as possible.

302. *Who ....withal*—With whom does time stand still ?

304. *Betweem......term*—between one session and another.

306. *Where.........youth*—Orlando seems to have been captivated by the clever wit and winning manners of Rosalind. Of course he is not clever enough to see through the disguise but the personality of Rosalind seems to gain upon him almost unconsciously.

308. *In the skirts......petticoat*—Rosalind plays on the sense of 'skirts'. Note that the simile is a feminine one while the significance of the simile is quite lost upon Orlando.

310. *Cony*—rabbit.

311. *Kindled*—born.

312-13. *Your accent......dwelling*—Orlando is impressed by the cultured accents of Rosalind and wonders how she could have picked up such accent in a remote place like this.

Purchase—acquire.

Removed—remote.

314. *Of many*—bv many.

315. *religious uncle*—Either one belonging to one of the *religious* orders or a hermit.

316. *An inland man*—one who was brought up in a civilised part of the world.

317. *Courtship*—double sense, courtly manners as well as the art of courting.

318. *Read .....it*—denounce love in unmeasured terms.

319 *Touched*—infected.

Giddy offencess—silly faults ; follies.

320. *Taxed . with all*—Charged the whole sex with.

323. *There .... another*—the faults with which he charged women were alike in their nature ; none of them was worse than the other.

324. *As half pence are*—The half pence in the time of Elizabeth were of a uniform size and shape, while the other coins varied as regards their shape and size.

325. *monstrous*—normous.

326. *Recount*—narrate.

327. *Cast ...physics*—waste my medicine.

328. *Sick*—love sick.

Haunts—who haunts.

329. *Abuses*—disfiures.

330. *Odes*—the word is loosely used, for an ode is usually a solemn poems that can be chanted.

331.—*Elegies*—doleful poems.

Brambles—prickly bushes.

332. *Deifying*—adoring.

333. *Fancy monger*—dealer in love.

334. *Quotidian af love*—quotidian is a fever that returns daily. In the days of Shakespeare fever and ague were quite common in London, because the system of drainage was then very imperfect.

335. *Love shaked*—distracted by love.

337. *There is .....you*—I can see none of the signs, mentioned by my uncle as those of one who is deep in love.

339. *In which cage ......prisoner*—I can find none of the signs by which I can put you down as a lover. The metaphor used here implies that love is a sort of imprisonment or bondage. *cage of rushes*—rush is a marsh plant with a slender pithy stem. Love is such a frail cage (since it is made of rushes) that one can easily break through it.

341. *A lean cheek*—Here Rosalind discourses on the symptoms of love, which she considers to be a disease. Her feminine wit is best displayed in this discourse.

342. *A blue eye*—the livid circle round the eye, due to exhaustion.

343. *Unpuestionable spirit*—averseness to conversation.

343. *Having in*—possession.

346. *Younger brother's revenue*—By the law of primogeniture a young brother gets nothing of his father's property. Rosalind humorously means that the growth of Orlando's beard is so scanty that it may be compared to the income which falls to a younger brother.

347. *Bonnet*—hat.

Unbanded—It was the fashion in those days to wear bands of different colours round the hat.

349. *Demonstrating............dissolution*—proving that the lover takes no care of himself, and allows himself to look pale and haggard, and absolutely lost.

350. *Point device*—faultless. *Accoutrement*—dress.

350. *As loving yourself ..... other* When you are so attentive to your dress, it means that you love yourself more than anybody else.

352. *I would .... love* Orlando appeals to Rosalind to believe that he really loved

354. *You may ....believe it* There is dramatic irony here. We know that Rosalind wants to hear more of Orlando's declaration of love. The more she hears, the more she is delighted. Yet she seems to make little of it. She seems to be playing a double part.

356. *She is apter ..... does*—Here Rosalind mentions a womanly trait. A woman will readily believe the declaration of love made to her rather than confess that she believes it.

357. *Give .... consciences*—belie their conscience.

360. *By ....Rosalind*—Orlando as a lover of Rosalind finds it most appropriate to swear by the white hand of Rosalind. It serves a double purpose—the act of swearing and paying a compliment to the beauty of Rosalind.

361. *Unfortunate he*—As 'she' is used for woman, so 'he' is used for a man here.

362. *As your ......speak* As your verses declare.

364. *Neither rhyme ......much*—Neither verses that have been composed by me nor any rational statement that I can make, can give the full measure or intensity of love I feel.

355. *Love ..... my hands.* It may be noted that Rosalind, though over head and ears in love, takes the sanest and the most rational view of love. She has the gift of humour. She can, therefore, detach love from herself and view it as it is. As such love is no hing but madness in Rosalind's opinion.

356. *A dark house and a whip*—In the times of Shakespeare a mad man was treated by being confined in a dark housed and whipped. It is just a reference to the inhuman treatment given to the insane people in the time of Shakespeare.

367-69. *and the reason... love to*—Rosalind implies that love as a form of madness should have been treated as madness is treated—*i e.*, confinement in a dark house and whipping. But Rosalind gives the reason why the madness of love is not so treated. Because those who are to administer this kind of treatment are themselves in love.

372. *He was... mistress*—Note here how quick Rosalind is in inventing a romantic plan that will give her the chance of meeting Orlando everyday.

374. *Moonish*—variable as the moon. *be effeminate*—affect the airs and graces of a woman.

375. *Fantastical* - full of whims.

376. *Apish*—capricious as a monkey.

377. *For every passion .... anything*—showing something of every whim and mood but representing none definitely; passing from one mood to another and being constant in none.

379. *Entertain him* - encourage him.

480. *Forswear him*—discard his company.

382. *Living......madness*—The actual state of madness.

383. *Forswear......monastic*—retire from the world and live like a recluse.

Thus.........him—Rosalind's cure of his madness of love is rather worse than the disease itself, because it drove him actually into madness.

384. *Take...me*—undertake.

385. *Liver*—the liver was supposed to be the seat of passions, love, jealousy, anger, etc.

390. *Now......his* - Orlando does not want to be cured of love, yet he readily agrees to go to Rosalind's cottage every day and give her a chance to play with him. It means that he has been unconsciously attracted by Rosalind.

SCENE III.

Analysis of Scene III. The scene brings before us Touchstone and Audrey, an ignorant rustic girl. Touchstone has taken a fancy to Audrey, and wants to marry her. He asks Audrey whether she likes his features. Audrey can make nothing of 'features.' Touchstone confounds her still more by mention the Latin poet, Ovid, and the 'Goths' among whom he was banished, and puns on 'goths' and the 'capricious' poet, Ovid. His subtle wit is lost on Audrey. Then he wishes that the gods had made Audrey poetical. Nor does Audrey understand what 'poetical' means. Touchstone explains to her the truest poetry is the most feigning. But Audrey wishes that since she is not fair, the gods might make her honest. To Touchstone's mind honesty would be simply wasted on Audrey. It would be like putting good meat into an unclean dish. Touchstone implies that Audrey is a slut, and Audrey protests against such an insinuation, and says that she is only a plain woman. However Touchstone is resolved to marry Audrey, and has sent for Sir Oliver Martext, the priest of the next village.

Jaques happens to overhear Touchstone, and is interested in his affair. He waits for the priest to turn up. When Oliver comes, he is surprised to see that there is none to give away the woman. But Touchstone would not take her as a gift of any man Jaques comes forward, and offers to give away the woman in marriage. Touchstone is quite glad to meet Jaques, but he cannot remember his name, though he is quite cordial in his welcome. Jaques advises Touchstone to go to church and get a good priest to mary them. A man of his wit and culture should not marry under a bush. Touchstone thinks within himself. He would prefer to be married by an ignorant priest. If he marries him in an irregular way, it will be a good excuse for him to run away from his wife later on. At last Touchstone decides to follow the advice of Jaques, and dismisses Sir Oliver. Oliver goes away in a huff.

Critical Note. Love seems to the ruling god of Arden. So Touchstone has taken up with a rustic girl, Audrey, and has the desire to marry her. When in a previous scene (Act II) Rosalind expresses her sympathy with Silvius, who is love-sick, Touchstone invents the story of his own courtship a very

parody of love. He is now going to act this parody in his own life. With his sanest understanding of the things of life—he has very little illusions about life—he cannot but regard love, particularly romantic love as silly nonsense. Marriage, therefore, is a matter of convenience to him, and so it is subject to dissolution if necessary. After all Touchstone cannot take love and marriage seriously. He too seems to be in a holiday mood, like Rosalind, and just for the sake of fun, he wants to make an experiment with marriage.

Notes

1. *apace*—quickly. *come apace.........Audrey*—Touchstone seems to be rather impatient to marry Audrey.

2. *fetch .... goats*—bring your goats from the field. *And... Audrey*—how do you feel about our position (about our getting married).

3. *am I ..... yet*—am I the man of your choice? *simple feature*—plain appearance *doth ..... you*—are you satisfied with my plain appearance?

4. *Your features*—'features' is a word unknown to Audrey, and she can make nothing of it. *Lord .. ...us*—may God save us. As we say, "Good heavens!" or "good gracious"!

5 *capricious*—full of caprices or whims. Percival explains it in its Latin sense—goatish, licentious. A pun is intended on capricious' (Lat *caper*, a he-goat) and 'goats' above.

6. *Ovid*—(43 B C.—A. D. 17) Roman poet His works include *Heroides*, a collection of fictitious love letters. *Metamorphoses*, an account of the myths involving changes of form from the beginning of the world to the transformation of Ceasar into a star: *Fasti*, a poetical calendar, etc. He was banished by Augustus to the country of the Getae or Goths.

7. *ill inhabited*—misplaced (since Touchstone abuses it).

8 *worse than Jove .... house*—Jupiter and Mercury once visited the earth in human shapes, but no one would give them shelter, until they were hospitably received by Baucis and Philemon, an old couple in Phrygia Then Jupiter sent a flood to punish the wicked men on earth, and from this flood Baucis and Philemon were only saved.

7-8. **Expln** ; *O knowledge ill-inhabited..... ......house*—

Jaques overhears Touchstone refer to Ovid in exile among the Goths in his conversation with Audrey, a simple rustic girl. He is surprised to find that Touchstone has a good stock of learning. But it is ill-assorted learning. He means to say that knowledge is misplaced in Touchstone, for Touchstone makes but a wrong use of it. Jaques illustrates this by alluding to the story of Jupiter and Mercury, taking shelter in the thatched house of Baucis and Philemon, when none would receive them. The story goes that Jupiter and Mercury came down to the earth in human figure, and went about seeking food and shelter, and that they were received hospitably only by Baucis and Philemon. Now the point is that as Jupiter is out of place in the mean cottage of Baucis and Philemon, so knowledge seems to have been wasted on Touchstone. Here knowledge is compared to Jupiter.

10. *seconded*—appreciated *with the forward child*—*i.e.*, by means of understanding that meets wit half way. 'Forward' implies quick in perception.

11. *it strikes......dead*—it is heavier for a man (i.e., a man of wit) to bear.

12. *great reckoning......room*—i.e. a heavy bill in a small in N. B. C.F.E. Spurgeon sees in it an allusion to Marlowe's death. Marlowe was stabbed to death by Ingram Frysar in the so-called quarrel ' le recknynge ' in Eleanor Bull's house at Deptford. Also an allusion to Marlowe's line :

Infinite riches in little room.

14. *I do......is*—Audrey does not understand what the word 'poetical' means.

15. *homest*—virtuous.

16. *the truest .....feigning*—the idea is that poetry is a thing of the imagination, and so the truest poetry is of imagination all compact.

N. B. It is a profound remark, and we may suppose that it is Shakespeare's own. It is curious that this truth about poetry should be put into the mouth of a minor character in the play, and almost casually it seems to occur here. We may compare a still profounder utterance about the relation of imagination to poetry in *Midsummer Night's Dream*, V.i. 14—17 :

And as imagination bodies forth
The forms of things unknown, the poet's pen

Turns them to shapes and gives to airy nothing
A local habitation and a name.

given to poetry—fond of poetry.

18-19. *what they swear... feign*—poets and loves may be said to be identical—they are both concerned with imagination. The idea may be thus explained; what the poet puts into his verse, comes from his imagination—it is all feigning; so the words of love addressed by a lover to his mistress, come from his imagination, and they are feigned. In the word 'feign' there is also the hint of the insincerity of the profession of love, as of the violation of reality in poetry.

23. *Well. I am not...... honest*—since beauty is no gift of mine, I should prefer to be honest or virtuous. We may recall here the dialogue between Celia and Rosalind in one of the earlier scenes (Sc. ii, Act I) where Celia remarks that beauty and honesty (chastity) do not always go together. As Audrey has no beauty but is a plain rustic girl she wishes that the gods would make her honest. It is a pious wish, natural to a rustic girl.

24. *cast away*—waste. *honesty*—virtue of chastity.

25. *foul*—dirty. *slut*—a slovenly woman. In calling Audrey a foul slut Touchstone affects the contempt of a courtier for a country maid. Touchstone never forgets that he has been at court.

26. *I am......slut*—Audrey protests that she is not a *slut*. Slut means a dirty, solvenly woman; it may also mean a woman of loose character. Perhaps Audrey takes the word in the latter sense.

29. *foulness*—dirtiness. As a country maid Audrey is not neat and tidy in the court-fool's opinion.

sluttishness......hereafter—sluttishness is but one step from dirtiness.

29. *be it......be*--I do not mind whether you are dirty or unclean. *to that end*—for that purpose.

31. *Sir*—a title given to a priest. *vicar*—priest.

33. *couple us*—unite us in wedlock.

35. *Well......joy*—Audrey wishes that the marriage may be blessed.

37. *You......meet*—Touchstone greats Sir Oliver. The words are a form of greeting.

37-38. *Will you......tree*—Will you marry us straight away under this tree (without any proper ceremony)?

40. *Give......woman* –The woman has to be given away in marriage.

41. *I will ... man*—Touchstone taken the literal sense and refuses to accept Audrey as a gift from any man. There is a proverb that what is given away is of little worth.

42-43. *She must..... lawful*—Useless the woman is given away, the marriage cannot be valid.

44. *Proceed ..... her* –Jaques comes forward to give Audrey away in marriage !

45. "*What-ye-call't*"—Touchstone evidently forgets the name of Jaques ; of course he remembers that he met him before, and had some talk with him.

45. *You..... met*—This is a greeting to Jaques.

46. *God......company*—May God reward you for the last company that you gave me.

47. *A toy in hand*—A trifling matter. Marriage is not a serious affair to Touchstone : as he puts it later on, he will marry Audrey in an irregular manner so that in future he may cast her off on any pretext.

48. *Be covered*–Put on your hat. Touchstone means to say that Jaques need not stand on ceremony.

50. *Bow*—The flexible collar to which the yoke was attached.

51. *Curb*—chain or strap passing under a horse's lower jaw.

Falcon......bells—the bells were attached to the leg of a falcon so that she could be traced.

51-52. *So man...... desires*—So man has a desire for companionship, leading to marriage.

50-52. *As the ox hath..... desire*—Man has, as Touchstone means to say, desires for companions and marriage. But his illustration are not happy. The 'bow' for the ox, the 'curb' for the horse, 'the bells' for the falcon, are all forms of restraint. Touchstone thus implies that marriage is a sort of bondage.

52-53. *Man......breeding*—Man of your culture.

By marriage......beggar—Jaques tries to persuade Touchstone out of this irregular marriage by a hedge-parson.

54. *For......marriage is*—Get hold of a good priest who can marry you in a regular way and explain to you the purpose of marriage.

54-55. *This fellow......wainscot*—Jaques tries to impress on Touchstone that Sir Oliver will simply unite them together in marriage, a formal thing only, an unsatisfactory arrangement that will soon fall through, just as two panels ill joined, will get apart.

56-57. *Then one of you......warp*—Jaques compares them to two panels, which are not well seasoned wood ; therefore one of those panels will shrink and get out of shape, and these two panels, joined to ether, will soon separator.

Green—Unseasoned.

58-59. *I am n t......another* - Here Touchstone's purpose is quite obvious. He would prefer a marriage in an irregular mannner by Sir Oliver rather than by anybody else. In fact; he wants to get out of its whenever it suits his purpose.

60. *Like*—Likely.

61-62. *It will be......wife*—If I am not married in a regular and decent way, in future I shall have a good excuse to run away from my wife.

Let......me thee—Let me give you good advice.

66. "*O sweet Oliver*"—This is the fragment of a ballad, registered by Richard Jones. It may have a bearing on the story of Rowland and Oliver the two knights of Charlemagne.

69. *Wind away*—depart.

70. *I will... thee*—I will not have you marry me.

72. '*Tis no matter*—It does not matter.

Fantastical—whimsical.

73 *Flout.........calling*—Sir Oliver evidently thinks of the perquisites of marriage which he will miss when Touchstone is not going to marry. Sir Oliver is evidently the portrait of a hireling priest.

SCENE IV.

Analysis of Scene IV. Rosalind is moody. Orlando has not kept his engagement Rosalind is unwilling to talk to Celia, but Celia keeps on teasing her. Rosalind imagines that Orlando's hair shows him to be a deceitful person. Celia humours her by suggesting that Orlando's hair is somewhat browner than Juda's. But Rosalind defends Orlando against this charge. Celia just pretends to agree with all that Rosalind says and suggest that Orlando must have purchased a pair of lips, discarded by Diana—In fact, she implies that Orlando has all

the purity and innocence of chaste love. Yet Rosalind complains that he does not keep his word. Celia chimes in with her by suggesting that there is no truth in Orlando. At any rate, she maintains that he is not sincere in his love and wants to say that it would have been different if he had been in love. Further the oath of a lover is no more to be trusted than the word of a waiter at a tavern. It appears that Rosalind happened to meet the duke, and had a talk with him. Celia ironically praises Orlando as an ideal lover and verse writer. But his incurable vice is that he cannot keep his word. Now enters Corin and he proposes to take Rosalind and Celia to witness a love scene between Silvius and Phebe Silvius has the pale complexion of a love distracted fellow, and Phebe has the disdainful air of a haughty and proud maiden. Rosalind is quite willing to go and take some active part in the solution of this love affair.

Critical Note. This scene is concerned with the love play between Rosalind and Orlando. But Orlando has not turned up as he promised, and Rosalind seems to be very much dejected. Rosalind's cheerfulness is often forced, and it cannot always keep off the depression of spirits, natural to her in her circumstances. Celia's talk lends a light-hearted gaiety to the serious affair of the neart in which Rosalind is involved. From this obsession with love a diversion is provided by Corin's invitation to Rosalind and Celia to witness the rural love scene enacted between Silvius and Phebe.

It may be noted that Celia's wit is as brilliant as, if not more brilliant than Rosalind's. At least her wit serves to keep Rosalind often from the "blues"—a malady to which she is subject. We sometimes fail to see in what respect Rosalind is superior to Celia except in physical beauty and grace. In respect of their wit there is not much to choose between the two

Notes

1. *Never......weep*—Rosalind is dejected because Orlando has not turned up according to his promise. She feels like weeping.

2-3. *Yet have .....man*—You ought to remember that you are playing the role of a man, and as such you cannot indulge is the luxury of weeping.

4. *But have......weep*—Have I not good reason to weep when Orlando plays false with me ?

5. *As good cause......weep*—Celia rather seeks to humour Rosalind. She therefore says yes to whatever Rosalind says. In fact, Celia's purpose is to keep Rosalind engaged by her idle and light-hearted talk.

7. *His very hair......colour*—In Shakespeare's days the colour of the hair was supposed to indicate the disposition of the person.

Dissembling—Deceitful.

8. *Something browner*—Somewhat browner.

Judas's—Judas Iscariot was one of the 12 disciples of Jesus Christ. He betrayed Christ with a kiss. In old tapestries Judas is represented with a red beard.

9. *His kisses......children*—His kisses must be as treacherous as the children of Judas. Judas himself was a traitor. Therefore his children too must be traitors.

10. *His hair......colour*—Rosalind now rallies round to defend Orlando.

11. *An excellent colour*—Celia chimes in with the view of Rosalind.

Your—Colloquial.

Chestnut—reddish brown.

Was......colour—was the natural colour that mattered.

13. *Sanctity*—Sacredness.

14. *Holy bread*—Consecrated bread of the Eucharist.

15. *Cast lips*—Discarded lips. When Rosalind remarks that Orlando's kisses are as sacred as the consecrated bread of the Eucharist, Celia caps the remark by saying that Orlando must have purchased a pair of lips that once belonged to Diana, and had been now cast off. We are to imagine that Diana casts off her lips (when they are old) as a snake casts off its skin.

16. *Diana*—The Moon Goddess and also the Goddess of virginity.

A nun of winter's sisterhood—Celia invents an Order of Sisters, dedicated to the service of winter.

17. *The very ice......them*—His kisses have the touch of virgin purity

18-19. *But why.........comes not*—This is the reason of

Rosalind's distemper Orlando seems to have let her down, and she is annoyed with herself and with all the world.

20. *Nay..... him*—Celia provokes her by telling her that there is no sincerity in Orlando.

21. *Do you.........so*—Rosalind is involuntarily alarmed at Celia's suggestion that Orlando is not sincere. She forgets that Celia is only jesting with her.

22. *Pick -purse*—Pick-pocket.

23. *Verity in love*—Sincerity in love.

24. *Conca e*—Hollow.

Covered goblet—A cup with its cover on, which is the symbol of hollowness.

Worm-eaten nut—A worm-eaten nut must be hollow within. The similes, used by Celia to illustrate insincerity in love, are homely and realistic.

26. *Yes .. in*—Celia again provokes Rosalind by insinuating that the question of the sincerity of Orlando's love does not arise until he is in love.

27. *You have......was*—Rosalind sometimes takes Celia seriously, and gets unnecessarily alarmed by Celia's random shots.

28-29 *The oath of a lover.........tapster*—The oath of a lover is no more to be trusted than when a tapster swears. A tapster is one who serves wine at a tavern.

"A tapster's arithmetic" is p a proverbial expression. The Elizabethan gallant was cheated at a tavern because he would not care to look at or verify the bill. In fact it would be undignified for an Elizabethan gallant to higgle with a waiter; and so the waiter would overcharge him in the bill.

30. *They are both.........reckonings*—The tapster swears to the accuracy of the bill when he overcharges the customer and the lover swears to love when there is no such sentiment in his heart. *false reckonings*—incorrect bills.

31. *He attends.........father*—Orlando is in company of the duke your father.

33. *Question*—conversation.

34-35. *I told him.......go*—I claim to be of as gentle birth as he himself: and he did not take me seriously.

35-36. *But what talk we.........Orlando*—It may be noted

here that Rosalind seemed to have neglected Celia because she was constantly thinking of her father in exile. Now that she has come to the foresr of Arden, she thinks less of her father and more of her lover. The point is that Celia was neglected at the court of her father by Rosalind for the sake of her father; she is now neglected by Rosalind for the sake of her lover. In any case Celia is a character to which proper justice has not been done either by Shakespeare or by his critics. She does not certainly receive her due.

37. *O, that is a brave man*—Celia starts praising Orlando in ironical terms. She means to say just in a teasing way that Orlando is a man of infinite accomplishments. After all Orlando is a young man, if he does anything wrong, it sits well upon him.

38. *Brave verses*—Beautiful verses. Celia is ironical.

Swears ....oaths—Oaths that are meant to be broken.

39 *Traverse*—Across.

Athwart...lover—The idea is that Orlando tilts at the heart of the woman he loves, and not at the shield of an opponent. But as Celia makes him out to be an inexperienced tilter, he therefore breaks his spear not in the correct form *i. e.*, on the heart lengthwise, but across it. It implies want of skill on the part of the tilter. A correct tilter breaks his spear lengthwise on the shield of his opponent, not across it.

Puny tilter—A raw, inexperienced knight taking part in a tournament. N. B. Tilting was a favourite exercise of the Middle Ages, in which two armour-clad knights on horseback tried to unhorse one another by thrusts with a blunt lance or similar weapon.

46. *Breaks......goose*—Breaks his spear in the wrong way like an inexperienced knight.

41. *All's brave ......guides*—Celia means to say that to a young man his conceit and folly are excusable.

45. *Who*—Whom.

46. *Proud disdainful shepherdess*—Phebe.

48. *Pageant*—Spectacle. It is a love scene between Silvius and Phebe. N. B. It is a parody of the literary convention in the pastoral poetry of the day,

49. *The pale complexion......love*—It is Silvius who is love-

distracted, and therefore has a pale complexion, when appealing to the heart of Phebe.

50. *The red glow......disdain*—The flush of pride on the face of Phebe, who rejects the suit of Silvius.

52. *Remove*—Get along.

53. *The sight......love*—Love is nourished by the sight of those who are in love.

55. *I'll prove.........play*—This is in anticipation of Rosalind's effort to bring together Silvius and Phebe. In the forest of Arden we shall find that Rosalind plays the part of a reconciler between different parties, and so brings the play to happy conclusion.

SCENE V.

Analysis of Scene V. In this scene Silvius and Phebe are presented to us. Silvius appeals to Phebe not to hate him. Even if phebe does not love him, let her not say so in scorn. Silvius says that a common hangman is more pitiful than Phebe. because he will apologise to the criminal whome he is going to execute. Phebe flares up at the reproach of cruelty cast upon her. She mocks Silvius in bitter wores. Supposing that her eyes were murderous, as Silvius puts it, she casts her eyes full upon Silvius. She is disappointed to see that her eyes have done Silvius not the least harm. She might have expected that her very look would kill Silvius. In fact, she means to say that Silvius is charging her with cruelty for nothing. At any rate her eyes, however scornful their expression may be have done no physical injury to Silvius. Silvius appeals again to Phebe, and hopes that a time may come when Phebe, being herself in love, will learn to pity Silvius.

Rosalind appears at this stage. She takes Phebe to task for slighting Silvius. In fact. Rosalind tells Phebe that she has no reason to be proud of her beauty, for her beauty is very ordinary —she is no more than the ordinary type of nature's sale-work Rosalind notices that Phebe is trying to captivate her heart by amorous expression of her eyes. She at once warns Phebe against any such trick. She is not going to be ensnared by Phebe's wilds. The best advice that she gives Phebe is to accept Silvius as her lover. In fact, she cannot expect to sell herself at a dearer price.

In the meantime, Phebe has fallen in love with Rosalind. She would prefer Rosalind talking rudely to her rather than hear the love addresses of Silvius. Rosalind is purposely rude to her in order to cure her infatuation. She warns her against falling in love with her. However she invites Phebe to her cattage, and advises Silvius to pursue his courtship. Then Rosalind, Celia and Corin leave. Phebe now realises what love is. She is prepared to be more lenient towards Silvius ; at least Silvius can have her sympathy. But Silvius appeals to her love because love is born of sympathy. Phebe, however, makes a distinction between neighbourly love and the love between man and woman, that she gives Silvius is neighbourly love She promises Silvius some favour. She is going to employ Silvius on an errand, but she already warns Silvius that he must not expect any reward for his service. Silvius is quite grateful to her for this small favour. What Phebe proposes to do is to send a scornful letter to Rosalind. She prepares Silvius by trying to make it plain to him that she is not in love with Rosalind. She criticises Rosalind, yet she cannot help showing a partiality toward her. But, at any rate, she is going to write a letter in which she will not spare Rosalind. Silvius is to carry this letter to Rosalind.

Critical Notes. This is a long drawn out scene. The love scene between Silvius and Phebe, which Rosalind and Celia witness, seems to have been devised with a satirical purpose. Shakespeare parodies the pastrol convention which was so much in vogue in Elizabeth poetry in his sketches of the two characters—Silvius and Phebe. Neither of them has the true shepherd's character. They are after all ideal abstractions. Since they are presented in a ridiculous light, we cannot miss the satirical purpose of Shakespeare. It may be noted, too that Rosalind is occupied with nothing else than with love in the forest of Arden ; it may be her own love or the love of other people. Life seems to be a holiday in the forest of Arden, with its petty worries and annoyances.

Notes.

1. *Sweet Phebe....me*—Phebe is scornful towards Silvius. Silvius makes a vain appeal to her heart.

2-3. *Say not......bitterness*—When you say that you do

not love me, say it gently and not scornfully.

Executioner—Hangman.

4. *Whose heart.........hard*—Who has been made callous by this work of slaughter.

5. *Falls*—Lets fall.

Humbled neck—The bowed neck of the criminal.

6. *Begs pardon*—Apologises ; Shakespeare refers to the practice of the hangman apologising to the criminal he was going to execute. Compare :—

"Thou hast too good a face to be a hangman
If thou be, do thy office in right form ;
Fall down upon thy knees and ask forgiveness."

—Webster.

Sterner—More cruel.

7. *He......drops*—There is a transposition of words here. The idea is, 'he who makes his living by shedding the blood of others till his death.'

9. *I fly......thee*—You describe me as a person worse than a hangman, but I do not seek your company ; if I were a hangman you should keep away from me for I have no idea of doing any harm to you.

10. *There is......eye*—Corin means to say that there is no pity in the eye of Phebe and as a disappointed lover, he may have exaggerated the idea.

11. *'Tis......probable*—Phebe is ironical. She might either mean that her eyes were pretty (ironical) when Silvius sees murder in those eyes, or she might mean that it was a pretty thing for Silvius to say that there was murder in her eyes.

12. *Frail'st*—Weakest.

13. *Coward gates*—the eye lids, which are so timid.

Atomies—Motes.

14. *Should... murderers*—Here Phebe is exaggerating.

15. *Now... heart*—Phebe wants to find out for herself whether her eyes have a murderous effect on Silvins. She frowns at Silvius, and wants to see whether her frown will kill Silvius. The point is that Silvius did not mean it literally when he said that there was murder in her eyes.

16. *If mine eyes ......thee*—Phebe tries the effect of her frown upon Silvius to see if it would kill him. Of course she is ironical.

17. *Counterfeit*—Pretend.

Why ......down—When I frown upon you, you ought to fall down into a swoon. Silvius stands her frown all right.

18. *Or if .....shame*—Phebe proves that Silvius has been telling a lie when he is not killed by her frown.

19. *To say .....murderers*—You have no right to say that there is murder in my eyes when my frown has done no injury to you.

21. *Scratch..... pin*—If you scratch yourself with a pin, it will leave some mark on you ; but my frown leaves you unhurt. How can you then say that my eyes are murderous ?

22. *Rush*—A marshy plant with a slender pithy stem.

23. *Cicatrice*—Mark.

Capable impressure—Impression that can be perceived.

24-25. *Mine......eyes......thee*—I have frowned at you, but it has produced no effect upon you.

26-27. *No· I hurt*—Phebe demonstrates that her eyes, of the cruelty of which Silvius complains, are quite harmless.

28-29. *If ever . ...fancy*—Silvius anticipates the near future when Phebe is likely to fall in love and experience the pain and smart of love. Then certainly she will be able to sympathize with him. It may be noted here that there is dramatic irony, for immediately afterwards Phebe falls in love with Ganymede and feels all the anguish of unrequited love. The position of Silvius becomes her own.

Fancy—Love.

30. *Wounds invisible*—The invisible anguish of love.

31. *Love's keen arrows*—Cupid, the God of Love, is armed with arrows. We are made to feel here that Phebe will soon be the victim of love.

33. *Come... . me*—You need not pester me with your suit until I am in a position to sympathise with you.

.34. *Afflict...not*—until I fall in love, and writhe in its toils (as you are doing now), you can reserve your mockery, but you need not inflict on me your sympathy.

34. *Till that time ....thee*—Do not expect any sympathy from me until I experience that anguish of love.

35-36. *Who......atonce*—Rosalind at once takes Phebe to task for insulting Silvius and triumphing over his mortifica-

tion. Rosalind wants to know what reason Phebe has to be so proud, implying a question whether she was born in high life.

37. *The wretched*—Silvius who is so infatuated with Phebe.

What though ...beauty—Your plainness is no excuse for your pride The idea is that if Phebe had been beautiful, she might have reason to be proud.

39. *Why me*—Phebe tries to ensnare Rosalind by her amorous glances.

41-42. *Ordinary ...sale work*—The ready-made goods of Nature. I see no difference beween you and a plain-featured woman.

Od's......life—It is a pretty oath invented by Rosalind—since Rosalind is Ganymede, she must swear now and then, but she cannot abjure her feminine nature ; therefore shocking or outrageous oaths do not suit her.

'*Od's*' is a contraction of *God's*.

42. *Tangle my eyes*—Catch the look of my eyes and so captivate my heart ; make eyes at me to ensnare my heart.

43. *Hope......it*—Do not expect to make any impression upon my heart.

44-45. '*Tis not..... cream*—Here those features are mentioned which are associated with a brunette—dark eye-brows, glossy silky hair, dark eye-balls, and a pale white cheek. It may be noted that Queen Elizabeth was fair (blonde), and therefore brunettes were not in favour at her Court.

Bugle—Black glass bead.

48. *Entame......worship*—Subdue my spirits into adoring you.

47. *You......her*—Now Rosalind turns to Silvius and reproaches him for his folly in courting Phebe.

48. *Foggy south*—The South wind which brings for and rain.

Puffing—charged.

49. *A proper man*—A more handsome man.

50-51. *Such fools .. children*—Such fools as you are will marry an ugly woman and stock the world with ugly children. Rosalind means to say that Silvius is simply infatuated with Phebe, but she seems to forget that love is blind.

52. *'Tis not......her*—The mirror reports truly what she is, but your infatuated love seems to praise her beyond her due—show her to be more beautiful than she is.

53. *Out of you*—As her mirror.

54. *Lineaments*—Features.

55. *Know yourself*—You should know what you are worth, and that your beauty cannot fetch any price.

Down..... knees—Go down on you knees.

56. *Fasting*—In a repentant mood.

57. *Tell you friendly*—Give you friendly advice.

58. *When......can*—You may sell yourself at the highest.

You are......markets—You cannot expect to marry a man of rank.

59. *Cry..... mercy*—Apologise to the man.

60. *Full .. scoffer.*—A woman who is ugly, makes herself appear more ugly by her sneering or scoffing spirit.

57-60. **Expln.** *For I must tell you......scoffer*—This is the sound and practical advice that Rosalind gives Phebe. She wants to convince Phebe that she is not of extraordinary beauty and cannot therefore expect to marry a man of rank. Let her therefore realise what her worth is, and the best thing for her would be to accept Silvius as her lover. She should, therefore, ask his pardon and accept his offer. In fact she makes herself appear more ugly by being scornful. If she had beauty she might have reason to be proud. Being a plain featured woman, she only makes herself more ridiculous by her affected airs.

62. *Sweet youth .....together*—So the prophecy of Silvius has come true. Phebe is in love with Ganymede. She would prefer Rosalind's chiding to Silvius's courtship.

63-65. *He's fallen .... anger*—Silvius admires your ugliness and is in love with you ; and she (Phebe) admires my anger and is in love with me.

65-67. *If it be so... words*—The best thing to do in such a case is to answer her with bitter, scornful words and looks as she answers your love addresses with her frowns. This is Rosalind's idea of curing Phebe of her pride and scorn.

Why look......me—Again Phebe casts her amorous glances at Ganymede.

68. *For no ill......you*—I do not bear you any grudge. It is an indirect confession of her love for Ganymede.

70. *For I am falser*—The wine—that is, I am more ready to break my oath than those who take an oath under the influence of wine. Ganymede means to say that it would not be wise at all for Phebe to set her heart upon him (Ganymede)

71. *Beside ....not*—This is the greater reason why Phebe should not thrust her love upon Ganymede. Ganymede does not love her.

71-72. *If you will know......hard by*—Though Rosalind discourages Phebe's love, she invites her to her cottage. Rosalind means to argue further with Phebe until she learns to love Silvius. Here Shakespeare mentions the tuft of olives, *i. e.* an idealising touch, for olives could not have grown in a forest in England. Another hint that the forest of Arden is a thing of the imagination.

73. *Ply.......hard*—Prosecute your suit with earnestness.

Look.......better—Think more favourably of him.

75-76. *Though all the world......he*—It is obvious to everybody that you have no beauty, but his eyes have played false with this young man.

Abused—Deceived.

77. *Toour flock*—Let us attend to our flock.

78. *Dead Shepherd*—Shakespeare alludes here to Marlowe who died in 1958. Indirectly he pays a compliment to Marlowe to whom as his predecessor he owes much.

Saw—*M*axim.

Of might—Effective.

79. *Who ever loved...... sight*—This line is quoted from Marlowe's *Hero and Leander*. This is a compliment to Marlowe again. It may be noted here that this compliment to the dead dramatist is put into the mouth of one of the minor characters in the play.

80. *Ha...Silvius*—Phebe new talks more gently to Silvius. There is already a change, of heat, but it promises little return of Silvius's love.

81. *Sweet... me*—All that Silvius can do is so appeal to the sympathy of Phebe.

82. *Why......Silvius*—Phebe now professes sympathy with

Silvius in his anguish.

83. *Wherever . be*—Silvius is quite clever, and is prepared to take advantage of Phebe's sympathetic mood He means to say that wherever there is sympathy, it should be given a practical shape in relieving the distress of the person concerned.

84-86. *If you do sorrow......extermined*—If you feel for me in my distress, caused by love, then you can put an end to it by giving me love.

Extermined—Terminated.

87. *Thou hast .....neighbourly*—You have my love. but it is neighbourly love—no more than friendship. There is the admonition in the Bible: Love thy neighbour as thyself, Phebe cannot give Silvius anything more than this love.

88. *I would you*—Silvius is not satisfied with mere friendship which Phebe offers to him, but would like to win Phebe in love.

Covetousness—Greed.

89-90. *Silvius..... love*—There was a time when I hated you now my heart has changed, but I cannot offer you the love which you demand. Hate has been replaced by a kind of neutral feeling, which is not yet love.

91-93. *But since......endure*—There was a time when I could not bear your company; but since there has been a change in my heart, I shall welcome your company because you can discourse so well on love.

Erst—Formerly.

Irksome—Annoying.

I will employ thee—Phebe at once hatches a wicked and mean plan in her mind. and Silvius, infatuated as he is, is ready to be employed as a tool by her. In fact, Phebe is going to employ Silvius as a go-between to carry a love messsage to Ganymede.

94. *Recompense*—Reward.

94-95. *But do not look employ*—Do not expect any reward for being employed by me on any errand except your own satisfaction in serving me.

97. *Poverty of grace*—Lack of favour or goodwill.

98. *Plenteous crop*—Rich harvest.

100. *Loose*—Scatter.

96-101. **Expln.** *So holy and so perfect........ live upon*—Here Silvius describes the nature of his love for Phebe. His love is all sacrificing. A little favour from Phebe will satisfy him. He compares himself to a gleaner ; the little favour that he gets from her will be as good as a rich harvest to him. Being a gleaner of her casual smiles, he will be contented to think himself a harvester of her full favour. In fact, Silvius means to say that if he can get a smile from Phebe now and then, he will be the happiest mortal on earth.

N. B. These sentiments of love do not well become Silvius, when he presented in a ridiulous light by Shakespeare. In the portrait of Silvius, Shakespeare parodies the pastoral convention of poetry. Of course this hyperbolic strain of love is quite common in the pastoral poerty of the day. And when it is given to Silvius, we need not be blinded by the exquisite delicacy of phrasing, and we need not forget that Shakespeare is still satiring the pastoral love poetry of his day.

102. *Ere-while*—A moment ago.

104. *Bounds*—Pasturage.

105. *Carlot*—Shepherd.

106. *Think not......him*—Phebe gives herself away by warning Silvius that he should not think that she has fallen in love wity Ganymede.

107. *Peevish*—Forward.

Yet......well—This is a confession.

108. *But what care I......will*—Phebe confesses that Ganymede's words charm her, yet she will deny that she cares for such words.

110. *It is......youth*—Phebe starts admiring Ganymede.

Not......pretty—Note that Phebe again and again contradicts herself. She admires and seems to love Ganymede : yet she protests while confessing such iove and admiration, that she has nothing to do with Ganymede.

111. *His pride......him*—His pride graces him.

112. *He'll......man*—He will grow up to be a handsome man.

113-14. *His tongue...offence*—His words hurt my feelings.

His eye.......up—The beauty of his eyes may make amends for the offence which has tongue did.

115. *For his year*—In comparison of his age.

116. *So...so*—Indifferently good.

118. *Lusty*—Luscious.

120. *Mingled damask*—Red and white mingled together, such as is the colour of damask silk.

121-22. *Had they...did*—Had they observed him in details as I did.

123-24. *Would have him*—Would have come very near falling in love with him.

124. *I love not*—I am indifferent towards him.

125. *I have...him*—This seems to be an after-thought of Phebe. In good reason she ought to hate Ganymede.

126. *For what had he me*—What business had he to rebuke me ?

128. *Now remembered*—Wow I recall to my mind.

Scorn me—despise me.

129. *I marvel .. again*—I wonder that I kept quiet and did not give it to him back.

130. *That's one*—That does not make any difference.

Omittance quittance—because I have let him off, it does not mean that I have sorgiven him, or that I shall not take my revenge upon him.

131. *Taunting letter*—A letter full of scorn.

132. *Thou it*—Phebe is going to write a latter to Ganymede, and she is going to employ Silvius to carry it. The meanness of Phebe could not have gone further.

133. *With...heart*—Most gladly.

134. *The matter's...heart*—The contents of the letter are already made up in my head and in my heart. Phebe means to say that the insult is ranking in her heart, and that she would at once be able to compose the letter in the heat of the moment.

135. *Passing short*—Surprisingly curt.

ACT IV.

SCENE I.

Analysis of Scene I. Jaques has attached himself to Rosalind. He would like to be better acquainted with Rosalind. But Rosalind does not like his company because he is so given

to melancholy. Jaques analyses his own melancholy. It is not the scholar's melancholy, which has something to do with rivalry ; nor the musician's, which is full of fancy ; nor the courtier's which is concerned with pride ; nor the soldier's which is based upon ambition ; nor the lawyer's which is all policy ; nor the lady's, which is fastidious ; nor the lover's which is made up of all these elements. It is a melancholy peculiar to himself, compounded of many simples. In fact, it is drawn from his varied and extensive observations of life and experience. Rosalind affects to be astonished to hear that he is a traveller. It seems curious to her that he should have left his own country and gone abroad after having sold his land with the result that he has acquired melancholy as a habit of his own. Jaques boasts of his experience. Rosalind says that she would rather have a fool to amuse her than experience to make her sad.

At this moment Orlando turns up, and Jaques at once takes leave of Rosalind. But Rosalind has parting advice for Jaques. Since Jaques has gone abroad, he must speak in an affected manner and wear outlandish clothes; he must cry down all that is good in his own country and blame God for making him what he is. Rosalind will not believe that he has visited Venice unless he has affected airs and manners. Now Rosalind turns to Orlando and reproaches him for being so late in keeping his appointment. A lover should not be late even by a thousandth part of a minute—that is Rosalind's idea. Orlando begs to be excused. If Orlando is late again, Rosalind would prefer to be courted by a snail. After all there is less risk in having a snail as a suitor. However Rosalind is now in a very agreeable mood and invites Orlando to court her. Rosalind asks Orlando how he would proceed to court Rosalind. Orlando says that he would kiss before he spoke. Rosalind suggests that he should speak first and when he has run short of his stock of words, he may be permitted to kiss. Orlando wants to know, supposing the kiss is denied, what he is to do. Rosalind replies then he will start entreating and so there is matter again for his speech. Rosalind threatens not to have Orlando, and Orlando declares that then he will die. Rosalind ridicules the very idea that one can die for love. She recalls the examples of Troilus and Leander as

ideal lovers, but she points out that Troilus did not die for love. He had his brains dashed out with a Grecian club. Then again Leander did not die for love. He simply got himself drowned in the Hellespont. She cannot believe that anybody ever died for love. Orlando protest that Rosalind's frown could kill him. Rosalind swears that it will not kill even a fly. Rosalind invites Orlando again to start courting her. She is prepared to grant any wish of his. Orlando asks whether Rosalind will have him. Rosalind replies that she will have twenty such. In fact there is no harm in having too much of a good thing. Then Rosalind proposes to Celia that she should play the part of a priest and marry them. But Celia does not know how to proceed, and Rosalind prompts the words to her. Then Rosalind further discourses on love and its effects upon both man and woman. She says that men are April when they woo. December when they wed ; and that maids are May when they are maids but their temperament changes when they are wives. Then Rosalind tells Orlando how she is going to behave when she is a wife. She will be very jealous like a Barbary cock-pigeon, more noisy then a parrot, more fanciful than a monkey. But Orlando protests that his own Rosalind cannot be like that. Rosalind replies that the wiser a woman is, the mere whimsical and perverse she becomes. After all a woman can excuse any fault of hers, and make her husband responsible for it. Now Orlando desires to take leave of Rosalind for two hours. Rosalind is at once dejected and laments that she has been just betrayed by the flattering tongue of Orlando. But she warns him that if he again breaks his promise by being late by even one minute he must not come to see her again. Orlando promises to keep his words as a religious duty. The Orlando leaves. Celia now points out to Rosalind that she has d scredited her own sex in her talk with Orlando. Rosalind declares to Celio how deep in love she is. Celia starts teasing her by saying that her love must be bottomless. Rosalind now curses Cupid who is responsible for all her misery. In the absence of Orlando she wants to retire to a shady grove and weep until he should return.

Critical Notes. We may note that Jaques, though a cynical fellow to all appearances, is attracted by grace, youth and culture. He first attached himself to Orlando, but Orlando

repulsed him. In this scene we find him seeking the company of Rosalind. But Rosalind has wit, and can see through the pose of Jaques. In the fact Jaques is held up to ridicule by Rosalind. Perhaps Jaques is meant to be a satirical portrait of an Italianate Englishman, who had been to Venice and picked up all the vices and corruptions of that fashionable city.

The more interesting part of the scene is the love-prate between Orlando and Rosalind. Of course Orlando is a passive actor. He simply says yes or no to Rosalind's sallies of wit. In conversation with Orlando, Rosalind's wit flashes out more brilliantly than when she is in the company of Celia. In this scene Rosalind seems to be at her best, and shows a superiority to Celia. Now we realise that Rosalind has a more brilliant wit than Celia. There is again a hearty frankness in Rosalind's repartees ; this frankness is excusable by the disguise of her male attire. We should be wrong in assuming that Rosalind is too forward a girl. As she has put on the male attire, she must play up to her part.

There is another point which should be noted. Rosalind is deep in love ; yet she keeps her head. She seems to have the sanest view of love. She has adopted a very romantic plan of enjoying the company of Orlando and hearing him discourse on love. But in her conversation relating to love there is no romantic element ; it is all level-headed talk. She is after all true to the part she has undertaken to play, and she never gives herself away.

Notes

1. *I prithee.........the*—Jaques is attracted by the grace and loveliness of Rosalind, though she is disguised as a man.

3. *They say.........fellow*—Rosalind has already heard that Jaques is melancholy fellow.

4. *I am......... laughing*—Jaques takes pride in his melancholy. Here it is clear that is something like a pose with him.

5. *In extremity of either*—Given either to too much melancholy or to too much frivolity.

6. *Abominable*—Detestable.

Betray themselves—Render themselves liable.

7. *Modern censure*—ordinary judgment or opinion.

Betray ....drunkards—Are liable to be thought of as worse than drunkards.

9. *Why... .....post*—If a man is said and will say nothing, there is no difference between him and a pillar.

10. *I have neither.........melancholy*—Here Jaques analyses his melancholy. It is true that his melancholy is partly a pose with him. But as wit is to Touchstone, so melancholy is to Jaques. Under cover of wit Touchstone laughs at the follies of his superiors. Jaques dissects and anatomizes the cant and hypocrisy of life under cover of his melancholy. Particularly Jaques is up against the pastoral idealism of the banished duke.

11. *Which.........melancholy.* Which is based upon rivalry. The scholar is melancholy because he is very sensitive about his rivals.

12. *Fantastical*—Whimsical.

13. *Which.........imagines*—The soldier's melancholy springs from his ambition to win fame in battle.

14. *Politic*—Tactful.

Nice—Finical ; fastidious.

15. *Which is.........these*—A lover's melancholy has all the different elements which Jaques has already mentioned.

16. *Compounded ....simples*—Made of differet elements. *simples*—ingredients.

17. *Extracted.........object*—Drawn from different objects of life.

18. *The sundry.........travels*—My melancholy is the result of my observation and contemplation in the course of my travels.

19. *Rumination*—Contemplation.

Wraps—Envelopes.

Humorous sadness—Sadness depending upon the particular temperament of an individual. 'Humorous' has here the old notion of the four fluids in the human constitution, determining the individual temperament by the predominance of one of these.

15.19. **Expln.** *But it is a melancholy ....sadness*—Jaques analyses his own melancholy in these lines. He claims

that his melancholy is peculiar to himself. He distinguishes it from the scholar's melancholy, from the musician's, from the courtier's, from the soldier's from the lawyer's and so on. After all his melancholy is the result of his wild and extensive experience, gathered in the course of his travels. He has seen life at many points and his experience will often put him into a pensive mood. So his melancholy is partly temperamental because his temperament has been largely determined by his varied experience.

20. *A traveller.* Rosalind is amused to think that Jaques should affect melancholy because he is a traveller.

20-21. *By my faith ....sad*—Because you are a traveller, you have good reason to be melancholy. Rosalind certainly wants to ridicule Jaques.

21-24. *I fear you have ....hands*—You must have sold your estates so that you may go abroad and see the countries of other people. The result is, you have seen a lot of things but you possess no estate or property of your own. You may be rich in experience and observations, but you are poor in purse. Here is an allusion to the craze for travelling abroad, which has the result of impoverishing many people in the days of Shakespeare. Of course the purpose of travel was ostensibly educations ; and the Englishmen of Shakespeare's days, usually went to Italy which was the home of the Renaissance, and brought back to their own country worse vices then they went out with but evry little of culture.

I have........experience—Jaques wants to impress Rosalind by his wide and extensive experience, due to his travels.

25. *And your experience ....sad*—Rosalind still makes fun of Jaques. What is the good of having experience, if it makes one sad ?

25-26. *I had rather.......... too*—If I want to be amused I should rather have a fool in my company than seek a man of experience to affect me with his sadness. And you travelled to acquire such experience as made you sad ? Rosalind means to say that Orlando's travelling has not been worthwhile for it may have given him experience, but if experience makes one sad than it is not worth seeing by travelling abroad which is an

expensive affair.

28. *Nay............were*—Jaques takes leave of Rosalind when Orlando enters. But he must have a short at Orlando. So he says I cannot be here, if you start talking in blank verse. He means that Orlando can only talk of love, and write verses on love, but Jaques is not the man to stand the nonsense about love.

31. *Lisp*—Talking in affected accents.

Disable—Discredit.

32. *Benefits.........country*—All the blessings that you received from your own country.

32-33. *Be nativity*—Denounce your own native land.

Chide......are—Blame God for making you what you are.

34. *Gondola*—Venetian pleasure boat.

I will... gondola—I can hardly believe that you have visited Venice (the city of fashionable vices). *Swam in a gondola*—'swam' is a deliberate and humorous exaggeration for 'sailed'.

30-34. **Expln.** *Look you list......gondola*—Rosalind begs Jaques to talk in affected accents and wear out-landish clothes, so that he may prove that he has travelled abroad. Let him cry down all that is good in his own country ; let him find fault with God for making him not a foreigner, but what he is. Unless Jaques has these affected airs and pretensions, one cannot believe that he has been to Venice.

N.B. This is a satirical portrait of an Italianate Englishman. An Englishman who had gone abroad and visited Italy in the days of Shakespeare, would come back to his own country with strange vices. And he would show himself off by his artificial accents, by his out-landish clothes, by his supercilious contempt for things of his own country. It may be noted here that Rosalind is shrewd enough to see through Jaques. It is true Jaques is a much travelled man ; and consequently he has been rather disillusioned and embittered. But Rosalind cannot stand his pose as a wise, experienced, melancholy person. In fact, it is intolerable to Rosalind that Jaques should make a parade of his melancholy and his rich experience.

35-36. *You......more*—You call yourself a lover, and you cannot keep your promise in love. If you let me down again

in this manner, I would not permit you to come to my presence again.

38-39. *I come........ promise*—Orlando pleads that he has come within an hour of his appointment.

40-43. *He that will divide... ... love*—Let a lover divide a minute into a thousand parts, and if he breaks part of the thousandth part of a minute in keeping his appointment with his sweetheart, then he is not a lover at all.

It may be said ......shoulder—Cupid has only touched him on the shoulder without arresting him. Cupid is likened here to a sheriff's officer, who arrests a person for debt. Rosalind means to say that Cupid has not really arrested Orlando, but simply made a gesture of arrest. This is to say, Orlando is not yet in love.

N.B. "The general meaning is plain: Orlando may be touched, but his passion is not serious. But the exact metaphore is not clear—patted by way of encouragement or tapped by way of arrest ? Perhaps—as Cupid is an archer—it is used as in 2 *Henry IV.*, iii. 2-41, 'clapped i' the clout '—a term of archery —meaning that Orlando is 'winged '."—*J C. Smith.*

44. *Warrant......heart-whole*—I am sure that he has nothing to do with love, that he is fancy-free—not a victim of love at all.

46. *tardy*—slow, with reference to keeping his promise.

come ......sight—come no more to court me.

47. *I had...snail*—I would rather be courted by a snail.

49-50. *though he come...his head*—though he is slow in movement he has a house of his own (the shell) and carries the thing with him. *jointure*—marriage settlement.

53. *It pleases...so*—Celia cannot keep from teasing Rosalind. So she points out that Rosalind is Orlando's sweetheart by sufferance. Here is an instance of dramatic irony.

54. *leer*—countenance.

56 *in holiday humour*—in lively spirit, *like enough........ consent*—like enough to grant any wish of yours.

57. *on*—if.

59. *you first*—you should better speak first than begin with kissing.

60. *gravelled*—struck. *when you...matter*—when you had nothing to say, and struck dumb.

61. *you might...kiss*—I might give you a chance to kiss me.

62. *when they...out*—when they are out of the matter.

63. *God warn us*—God save us. *the cleanliest shift*—the best course.

65. *Then she puts you...matter*—When the kiss is refused, she starts you on entreating her, again, and so you have something to talk of.

67. *who could be......mistress*—I do not think that any one who is in the presence of his sweetheart, can lack the matter of speech.

69. *that should you ....mistress*—If I were your sweetheart. I would see to it that you were out of the matter.

71-72. *I take some joy......heart*—it delights me to say that you are my Rosalind, because it gives me an opportunity of talking of her.

73. *in her person*—in the capacity of Rosalind.

I will...you—I refuse to have anything to do with you.

75. *by attorney*—by proxy.

75-76. *the poor world ... old*—we do not know whether Rosalind is correct in her calculation about the age of this old world ; but her arithmatic does not matter here. We are to enjoy the flashes of her wit.

78. *videlicet*—namely.

78-79. *Troilus........ club*—Troilus, one of the sons of Priam, king of Troy, fell in love with the Grecian girl. Cressida. Troilus is represented by mediaeval romancers as an ideal lover, while Cressida is represented as a faithless woman. Rosalind argues that if Troilus had been an ideal lover, there is no evidence that he died for the sake of love ; on the other hand Troilus was killed by Achilles,—he might have been killed with a spear or a sword. Rosalind however says that Troilus was killed with a Grecian club ; the Grecian club is invented by Rosalind's wit.

79. *patterns of love*—model of ideal lovers.

Leander—Leander lived at Abydos, and used to swim across the Hellespont every night to see Hero at Sestos. One night a storm broke out and he was drowned. The story has been told by Marlowe in one of his poems. Rosalind makes it out that Leander did not die for love, but got himself drowned when bathing in the Hellespont.

80-81. *he would have...... year*—he would have lived to a good old age. *though Hero........nun*—even though Hero had renounced the world, and entered a convent.

N. B. The idea of Hero becoming a nun is a mediaeval conception. Hero, it should be remembered was a Greek woman, and, therefore, a pagan. There could be no question then of her becoming a nun. There is one point: the mediaeval romancers, in dealing with the Greek story of Hero and Leander, mediaevalized it—gave it a mediaeval colour, setting and atmosphere, therefore, the suggestion of Hero turning a nun does not sound incongruous in the mouth of Rosalind.

81. *if it had not been......night*—Note Rosalind's invention. It was a hot mid-summer night, and Leander went out to bathe in the Hellespont; then he was taken with a cramp and was drowned. She rejects the story that Leander died for love.

84. *cremp*—muscular contraction.

85. *chroniclers*—historians.

86. *found*—a legal word, gave it as a verdict.

Hero of Sestos—the foolish historians of the age declared that Hero of Sestos was responsible for the death of Leander.

87. *man............love*—there was not a single instance in which a man had died for the sake of love. There is one thing here we may note— the macabre element. Shakespeare's imagination sometimes dwells on the decomposition, decay and corruption of the human body in the grave. There is just a hint of it in Rosalind's remark.

88-89. *I would not......mind*—I would not like that Rosalind whom I love should entertain such notions.

her frown...me—her very look of displeasure will be my death.

90. *By this hand fly*—Rosalind is surprised into a womanly tenderness and seems to forget her part for the moment.

92. *coming-on disposition*—yielding mood. *ask it*—I will grant any wish of yours.

94. *Fridays ...all*—explained as fasting days and all, that is, all the week days and even Sundays.

97. *twenty such*—that is, twenty such Orlandos. Rosalind wittily says that she would not be satisfied with one Orlando, but must have twenty Orlandos.

98. *What thou*- Orlando is amazed to hear such a declaration. It is like a shock to him.

99 *Are you good*—this is Rosalind's argument; you are certainly good; then there can be no harm in having twenty Orlandos instead of one. One cannot have too much of a good thing.

101. *Come......us*—Rosalind wants Celia to play the part of a priest and marry them. It may be noted Rosalind is good at inventing new fun.

Give me .....hand—Rosalind takes Orlando's hand, because their hands are to be joined in marriage.

104. *I cannot........words*—I cannot say the words of the marriage service.

105. *Will you...Orlando*—Rosalind prompts Celia with the words of the marriage service.

106. *Go to*—a cry of impatience or disapproval.

114. *commission*—warrant *I might ask commission*—I might ask what authority you have to take me as your wife. The legal word is suggested by Orlando using the word 'take.' It means the marriage license.

115. *I do husband*—I accept you, Orlando, as my husband.

116. *There's a girl . priest*—here is a girl who prompts a priest (Celia).

117. *the woman's thought .....actions*—a woman's thought precedes her actions. This is true also in the case of men. After all thought may be said to be the father of action—thought comes before, and then follows action.

118. *they are winged*—thoughts are so swift that they may be said to be winged; therefore they always come before actions.

120. *after you...........her*—after you have won her in marriage.

122. *Say ...." ever "*—Rosalind implies that man's love lasts a day or two. Rosalind, as it has been noted above, talks sense when discoursing on love As a woman she does not let passions or desires cloud her judgment. In fact she can keep her intellect and reason apart from her impulses and desires, and though in love, can argue on love dipassionately and in a detached way.

123. *men .....woo*—April is the month of spring, and men are compared to April when they court a woman. It means that

when courting a woman, men show themselves at their best—full of lively spirit, politeness and tenderness.

123. *December ..... wed*—when men get married they become as sullen and gloomy as the month of December. *maids ...... maids*—when the women are maidens they are as pleasing as the month of May.

125. *the sky.........wives*—when the women become wives, their temperament changes—they get worse.

126. *Barbaro cock pigeon*—"The epithet suggests oriental jealousy." (*Furness*).

127. *clamorous*—noisy.

127. *against rain*—in anticipation of coming rain. *new fangled*—fond of new things.

128. *giddy*—sensual. *for nothing*—without any reason. *Diana in the fountain*—the figure of Diana used in adorning the fountain Probably here is an allusion to the fountain erected in 1596 on east side of the Cross in West Cheap. This allusion is supposed to supply a clue to the date or the composition of the play.

130. *I will .....merry*—I will prove to be a nuisance when you have a mind to be pleasant.

130. *laugh like hyen*—the bark of the hyena resembles shrill, discordant laughter.

132. *But will .. so*—Orlando doubts whether his real Rosalind will behave so unreasonably.

134. *but she .... wise*—Orlando has little acquaintance with Rosalind and yet he avers that Rosalind is wise.

135. *or else ..... thus*—if she had not been wise, she could not have the sense to behave thus outrageously.

136. *the wiser ...... waywarder*—the wiser a woman is, the more perverse she gets. A woman's way wardness just a trick to get her way. *make the doors*—shut the doors.

136-39. *make the doors... ....chimney*—you cannot confine the wit of a woman within any legitimate limits. If it is sought to be restrained in one direction, it will break out in another direction. There is no stopping the wit of a woman. Rosalind means that a woman is clever enough to cover up any fault of hers; she is never without her excuse. ('Wit' is used here in the sense of common intelligence. The common intelligence

that a woman possesses will make her equal to any occasion, rather any untoward occasion or compromising situation in her life.

141. *Wit ..... wilt*—what are you after? This is a proverbial expression and it is used when a man starts talking nonsense.

142-43. *you shall never take ...... tongue*—you will never marry a woman who is not ready with an excuse for anything wrong she does, unless you marry a woman who cannot speak.

without... answer—without her excuse. *unless......tongue*—unless you marry a dumb woman. *that woman*......occasion—an occasion against her husband.

145-46. *let her ... fool*—let a woman who cannot find any excuse for her fault, never nurse a child, for she will bring it up like a fool.

147. *I ...... thee*—I shall take leave of you.

149. *attend ....Duke*—join the Duke at dinner.

150. *go your ways*—here Rosalind seems to be forgetting her part. She is the very woman's self here.

152. *my friends .. ...much*—my friends already warned me against the faithlessness of man. N. B. Playing her part as Rosalind to Orlando, makes her false to the part of Ganymede.

153. *I thought no less*—I also distrusted men until I met you.

154. *won me*—won my love. *'tis .... cast away*—I am one lost. She means to say that Orlando will betray her.

155. *come, death*—let me welcome death since you desert me.

157. *in all earnest*—in all seriousness.

158. *God mend me*—May God look to my welfare: *by all pretty oaths...... dangerous*—Rosalind seems to have a weakness for pretty oaths, and not for shocking ones. Here she cannot forget her feminine nature. Apart from that, there may be an allusion to the Statue of James I forbidding profanity on the stage, passed in 1605.

one jot........ promise—the least part of your promise.

161. *pathetical*—the word is often used by Shakespeare for striking.' 'shocking.' etc. *break-promise*—promise-breaker.

162. *hollow*—insincerity.

164. *the gross band of the unfaithful*—the whole crowd of heretics (in love), 'unfaithful' glances at those who were unfaithful in matters of religion *i e.*, heretics. These heretics were burned at the stake, for example, in the region of Queen Mary, succeeded by Elizabeth.

164. *censure*—judgment. It is a neutral word in Shakespeare, and does not imply any bad or harsh judgment.

165. *With... .. religion*—with strict observance.

167-168. *Time...... try*—I can only appeal to time ; time alone can test your truth and sincerity.

169. *misused*—slandered.

170. *love-prate.*—idle talk on love. *doublet and hose*—male garments. An allusion to the proverb. "It's an ill bird that fouls its own nest."

171. *plucked .....head*—stripped from you.

172. *the bird..... nest*—that is, a woman who has slandered her own sex.

169-72. **Expln.** *You have............nest*—Celia kept silent till now and listened to the witty dialogue between Rosalind and Orlando After Orlando is gone, Celia comments on Rosalind's discourse. All that Rosalind has done, in her talk with Orlando, is to slander womankind. She seems to have forgotten that she too is a woman. Her sex would be revealed if only the doublet and hose which she wears, were stripped off her. If she were to discard her doublet and hose, then the world would know that she was a woman who had spoken ill of her own sex.

173. *coz*—note here the passionate outburst of Rosalind when she is free and alone with Celia.

173. *Thou dost know .. love*—I wish you know how immeasurably deep my love is for Orlando.

174. *sounded*—measured.

176. *like the bay of Portugal*—The sea of the coast of Portugal near Operto. Here the water is 1400 fathoms deep.

177-78. *that as fast as ..... runs*—It is supposed to allude to the pitchers of the Danaids. They murdered their husband ; therefore they were punished in Hades by being made to fill with water a bottomless vessel Celia teases Rosalind by reminding her that her affection may be as bottomless as the vessel which

the Danaids had to fill with water. The idea is as soon as Rosalind pours in her affection, it flows out ; in that sense her affection is bottomless. Rosalind says that her affection has an unknown bottom. The remark starts Celia on a wit hunt. And she brings in the allusion to the pitchers of the Danaids.

179. *that ..... Venus*—Cupid. Venus is the goddess of love and beauty.

180. *spleen*—caprice.

181. *that blind ......boy*—Cupid is represented as blind. Love is blind because it has little to do with reason. There is another explanation of the blindness of Cupid—namely that love sees not with the eyes but with the mind. *abuses*—deceives.

183. *out*—blind.

183-184. *let him ....love*—I appeal to Cupid to say how deep I am in love.

184. *I cannot ....Orlando*—I cannot bear the absence of Orlando.

184. *shadow*—a shady tree. *sigh .... come*—sighing is the chief occupation of a lover.

185. *And—sleep*—Celia who has nothing to do with love, can best engage herself in sleeping, while Rosalind, being afflicted with love, engages herself in sighing.

SCENE II

Analysis of Scene II. This scene is concerned with a deer hunt, or rather with the killing of a deer for the feast of the Duke and his followers. Jaques happens to be present at it. He wants to single out the man who has killed the deer One of the lords comes forward and claims the honour of having killed the deer. Jaques mockingly suggests that they should present him to the Duke like a victorious Roman general entering Rome in triumph. Let him be decorated with the deer's horns upon his head. Then Jaques commands a song to grace the occasion. The song that is sung bears upon an incident of killing a deer and the significance of the deer's horns.

Critical Note. This is a short scene, reflecting on the life of

the duke and his followers in the forest of Arden. It has been pointed out above that the Duke and his followers have to kill the deer for their food. On a previous occasion Jaques was found to be weeping over a wounded deer. This weeping seemed to be sentimental pose. In this scene we find Jaques present at the deer hunt. If he proposes to honour the deer-killer, his purpose, as we feel, is to mock him. After all Jaques is true to his character. It has been seen above that Jaques is very much against killing the innocent deer of the forest for food.

Notes

1. *What is.........deer*—Jaques is rather curious to find out who has killed the deer. The deer-hunt is a part of the life, led by the Duke and his followers in the forest of Arden.

2. *Sir .....I*—A lord comes forward and claims the honour of having killed the deer.

3. *Let's......Duke*—let us present him formally to the Duke. *like a Roman conqueror*—a victorious Roman general entering the city of Roman in triumph.

4-5. *it would do well......victory*—Jaques suggests that his head should be decorated with the deer's horns as a token of his victory. Jaques is just in a mocking mood. The idea is that there is no triumph in killing the innocent deer of the forest, yet the killer of the deer is to be treated with the honour, due to a victor, *branch of victory i.e*, the laurel wreath: 'branch' is used also for the antlers of the deer, for this purpose—to celebrate the occasion.

8-9. *'tis no matter enough*—Jaques does not care whether the song is a good one and musical; he would be satisfied if it made enough noise. He affects not to have a taste for music.

10. *What shall......deer*—what should be the reward of one who killed the deer?

11. *his leather skin.........wear*—for his reward he may be permitted to wear the hide and horns of the deer.

12. *then sing.........home*—conduct him home with a song.

13. *Take thou..........horns*—do not be ashamed to wear the horns. The allusion is to a cuckold, *i.e.*, a man whose wife proved faithless to him, was supposed to wear a horn upon his forehead.

14. *It was........ born*—it was worn as a crest before you

were born. The idea is that there were cuckolds before you were born. 'crest' means the plume or tuft of feathers in a helmet ; so the horn is the crest here—*i e.*, a mark of honour.

15. *father's father*—ancestor.
17. *lusty*—merry.
18. *Is not......scorn*—it is not a thing to be despised.

SCENE III

Analysis of Scene III. We are concerned again with Rosalind and Celia. Rosalind complains because Orlando has not turned up. It is already past 2 o'clock. Celia, as her business seems to be, seeks to tease Rosalind out of her melancholy. Then comes Silvius with a letter from Phebe. In handing the letter to Rosalind, Silvius apologises because he says that he does not know the contents of the letter which he could guess from the angry brow and irritated movement of Phebe. He begs to be excused as an innocent messenger. Of course it is a love letter. But Rosalind, to keep Silvius from getting jealous, pretends that the letter is full of outrageous insult of her. It is like a challenge that a Turk would send to a Christian. She confesses that she is not after Phebe's love. Rosalind also runs down Phebe. She says that her hand is coarse and rough—a housewife's hand. But Rosalind pretends to say that the letter could not have been written by a woman. Then she reads out the letter to Silvius giving emphasis where it is not due. But it is clear to Silvius that Phebe's letter is a declaration of love for Ganymede (Rosalind) and Silvius cannot understand why Rosalind should take offence at the tone of the letter. At any rate to his mind there is no hint of insult in the letter. Rosalind reproves Silvius for permitting himself to be used as a tool by Phebe. She sends him back to Phebe with this command that unless Phebe loves him she will have nothing to do with Phebe.

When Silvius departs, Oliver comes in. He addresses Celia, and inquires after the cottage in which Celia and Rosalind dwell. Oliver is able to recognise Celia from Orlando's description. He brings a message for Rosalind and a stained handkerchief. Rosalind wants to know what the stained handkerchief means. Now Oliver begins to tell his own story. Oliver was lying asleep in the forest of Arden. A serpent came up to him and twisted itself about his neck, and was on the point of darting its

fang into his open mouth, when Orlando happened to pass by him. At the sight of Orlando the serpent untwisted itself, and stole away into bush; in the shadow of this bush stood a lioness, ravenously hungry. The lioness too was ready to spring upon Oliver, but waited till the sleeper should be awake. The first impulse of Orlando when he recognised his brother, was to turn away and not to help him. Then his better self awoke. And he gave battle to the lioness, who was killed. Then there was a reconciliation between the two brothers. Oliver was introduced to the Duke, and was taken into Orlando's cave where it was discovered that he had a flesh wound on his arm, which the lioness had inflicted. Orlando fainted, and at the time of fainting cried upon the name of Rosalind. Oliver was soon able to bring him to himself. He dressed his wound. When Orlando had recovered sufficiently, he sent Oliver with the bloody token to tell this story to Rosalind On hearing this story Rosalind also faints. Rosalind soon recovers. Then they all go to the cottage. On the way Oliver tries to cheer Rosalind. Rosalind wants to make out that her faint was a counterfeit, and commends it to Orlando.

Critical Note. It is rather a lengthy scene. First, Silvius brings Phebe's letter to Rosalind. It is evident now that the plot of the story is getting complicated. Phebe offers her love to Rosalind. Of course Rosalind has an idea at the back of her mind how to get out of this complicated position. But the readers do not yet see how things are going to be straightened out. Then we find that Oliver has already arrived at the forest of Arden. Shakespeare economises by putting the whole stroy of his conversion into the mouth of Oliver himself. The scene of the rescue of Oliver by Orlando is not represented on the stage : but the vivid way in which the story is narrated is as good as a representation on the stage. To some critics the conversion of Oliver seems to be rather sudden and abrupt. But to an ordinary reader the reason is quite obvious ; Orlando who has been uniformly ill-treated by his brother, and whose life was even attempted, saves the life of Oliver. Oliver, has therefore, reason to be grateful to his brother; and renounce his enmity. Then again it should be remembered that the forest of Arden usually transforms the mind of a man or a woman coming to it. The forest of Arden seems to have some magic

effect upon our minds. When Shak speare brings a lioness into the forest of Arden, it is clear that he intends Arden to be a thing of the imagination. While there can be no doubt as to the spirit and atmosphere of the place, Shakespeare brings together the most incongruous elements into Arden, as regards both the persons with their diverse tastes and the fauna and flora of the place.

Notes.

1. *how say... now*—Rosalind has got to complain of the unpunctuality of Orlando.

2. *here ...much Orlando*—here is no Orlando. Rosalind is ironical.

3. *warrant*—assure. *with pure love.........brain*—afflicted as Orlando is with pure love and therefore troubled in his mind.

4. *he hath ......arrows*—to divert his mind from the thought of love he has taken his bow and arrows to go out hunting.

4-5. *is gone.........sleep*—he went out hunting, but he fell asleep on the way. Celia evidently wants to portray Orlando as a love distracted fellow. To keep his mind from restless craving and excitement, he goes out hunting with his bow and arrows: then he seems to forget his purpose in going out; and exhausted as he is, he has fallen asleep by the wayside.

6. *errand*—business.

7. *My gentle Phebe ....this*—Silvius hands Phebe's letter to Rosalind. There seems to be reason why Silvius who has had experience of so much cruelty of Phebe, should call Phebe gentle. The epithet seems to be merely formal.

8. *I know.........contents*—I do not know what is written in the letter.

9. *stern brow*—angry looks. *waspish action*—movement expressive of irritation.

10. *Which ....use*—which she sowed.

11. *tenor*—purport.

12. *I am......message*—I am simply the bearer of the letter and I am not to be blamed for the contents of the letter.

13. *Patience...letter*—the tone of the letter would exhaust the greatest measure of patience that a person can possess (the person, who is all patience, cannot put up with the tone of this letter—would be startled out of his patience).

14. *play the swaggerer*—behave as a bully. *bear all*—if

one is to submit to this insulting letter, one can put up with any insult.

15. *I . . . . manners*—I am rude.

17. *phoenix*—a mythological Arabian bird, that lived one at a time and for 500 years ; then the bird burnt itself to ashes, and from the ashes sprang a new bird. *were men. . . .phoenix*—if man were a rare creature, like the mythological bird phoenix. *od's. . . .will*—this is the favourite oath of Rosalind. It seems to have been coined by herself.

18. *Her love . . . . . hunt*—I would not seek her love ; her love is not my objective.

19. *Why write . . . . me*—what business has she to write to me in this strain ?

20. *This is . . . device*—this letter has been drafted by you. N.B. It is all a make-believe of Rosalind. Rosalind must not excite any suspicion in the mind of Silvius, and thus complicate the affairs further. She would rather bring together Silvius and Phebe by peaceful means, without creating any misunderstanding or discord.

21. *protest*—swear.
23. *turn'd love*—infatuated in love.
24. *leathern hand*—hand rough and coarse as leather.
25. *freestone colour'd*—of a dull brown colour.

25-26. *I verily . . . . . hands*—when I first saw her hands. I thought that she was wearing her gloves but then I found that she had no gloves on and that her hands were rough and coarse.

27. *housewife's hand*—the hand of a woman who drudges at household work. *that is . . . . matter*—it is immaterial to me.

28. *she never . . . . letter*—she could not have composed this letter.

29. *This is . . . . . . invention*—this letter must have been composed by a man. *hand*—handwriting.

30. *'tis . . . . style*—the letter is written in a violent and cruel style.

32. *A style . . . . challenger*—the style in which a le ter is written by one challenger to another.

33. *Like Turk to Christian*—a reminiscence of the tournaments that were fought between the Turks and the Christians

in the days of the Crusades.

34. *giant-rude invention*—the tone and contents of the letter so violent and rude.

35. *Ethiop*—black. *blacker*—more violent in the sense than they appear to be on the surface.

33-36. **Expln.** *woman's gentle brain . . . . . . countenance*—When Silvius hands over Phebe's letter to Rosalind. Rosalind is very anxious not to awaken any jealousy in the mind of Silvius. She, therefore pretends that the letter has been written in a rude and violent style, such as would be addressed by one challenger to another, or by a Turk to a Christian in the days of the Crusades. Rosalind insists that the letter must have been written by a man. In fact she says that she cannot believe the gentle brain of a woman can compose a letter like that—rude and violent beyond all measure. She seems to think that the words are ruder and more insulting in meaning than they appear to be on the surface. It is all a make-believe of Rosalind.

38. *Yet heard . . . . cruelty*—I do not know what is written in the letter, but I have much experience of Phebe's cruelty and believe Phebe quite capable of writing such a rude and violent letter.

39. *She Phebes me*—she plays the part of Phebe to me by being equally rude and cruel. *mark . . . . . . writes*—Rosalind proceeds to read the letter with a wrong emphasis.

40. *Art thou . . . . turn*—are you a god who has taken the shape of a shepherd ?

41. *That . . . . burn'd*—who has set a maiden's heart on fire with love.

42. *Can . . . . . thus*—I cannot imagine that a woman can abuse in this strain.

43. *Call . . . . . railing*—Silvius may be infatuated in love, but keeps his senses clear about other things. He cannot understands how the letter can be called rude and violent. At least what Phebe says is not anything like abusing.

44. *thy god-head.....apart*—your divinity being renounced.

45. *Warr'st.........heart*—Phebe means to say that by kindling the passion of love in her heart, Ganymede seems to be battling with a woman's heart, forgetting as he does, the dignity of a god since Ganymede was originally a god and has now become a shepherd.

46. *Did you.........railing*—I do not know that you could have come across such an abusive style.

48. *vengeance*—mischief.

49. *Meaning.........beast*—note that 'Rosalind puts a forced interruption on the lines of the verse, addressed to her by Phebe.

50. *eyne*—eyes.

52. *Alack*—alas.

53. *aspect*—appearance. Astrological sense.

52-53. *Alack...... ...aspect*—if your frown can raise such a passion of love in my heart, I wonder what devastating effect your gentle look may produce.

54. *Whiles.........love*—all the time that you rebuke me, I keep loving you.

55. *prayers*—love petitions. *move*—appeal to my heart.

56. *brings that love*—brings this message of love.

57. *little knows .. ...me*—is quite ignorant of my having fallen in love with you.

58. *seal up.........mind*—express your mind in a letter and send it sealed.

59. *youth and kind*-youthful nature. The figure is Hendiadys.

60. *faithful offer*—an offer of faithful love.

61. *make*—produce by my work ; earn.

62. *deny*—reject.

63. *then.........die*—then it will be my endeavour or lookout how I can die.

64. *call... ...chiding*—I cannot understand how you should describe it as abusing you.

65. *Alas... ...shepherd*—Celia takes pity upon Silvius.

66. *Do you ....him*—Rosalind thinks that Silvius does not deserve to be pitied.

67. *Wilt thou......woman*—how can you have the sense and decency to love a mean woman like this ?

68. *instrument*—double sense : (1) a tool ; (2) a musical instrument *play false strains.........thee*—double sense ; (1) play a dirty trick upon you : (2) be wrong in the tune that she plays.

69. *not... ...endured*—this is too much to be borne.

69. *a tame snake*—a contemptible fellow.

70. *charge*—bid.

71. *unless......her*—unless you plead for her.

73. *not a word*—I do not want to hear any further word from you.

76. *purlieus*—outskirts.

77. *fenced*—surrounded.

78. *neighbour bottom*—neighbouring valley.

79. *rank of osiers*—the row of willow trees.

81. *this house..........itself*—the house is unoccupied.

83. *If that an eye.........tongue*—if my eye confirms the description given by Orlando. *an eye*—Oliver's eye. *the tongue*—Orlando's tongue.

85. *such......years*—Orlando has given to his brother an account of the clothes that Rosalind and Celia wear, and their ages. *the boy is fair*—Rosalind is the boy.

86. *Of female favour*—of feminine appearance. *bestows himself*—behaves.

87. *Like.........sister*—like an elder sister. *the woman .... low*—that is Celia who is shorter in stature.

88. *browner*—darker in complexion.

91. *commend him*—send his greetings.

93. *bloody napkin*—the handkerchief stained in blood.

94. *what must we......this*—what inference are we to make from the blood-stained handkerchief?

95. *Some......shame*—the handkerchief will tell a story of a part of my shame. *if you......me*—if you will know who I am.

101. *Chewing ..... fancy*—abstracted in thoughts of love which were both bitter and sweet. *chewing*—ruminating. *fancy*—love.

102. *befell*—happened, *threw.........aside*—cast his glance by the wayside.

103. *what object......it is*—now fancy what object was present before his eyes. Now Oliver proceeds to call up the very picture of what happened to himself when he lay asleep in the oak tree.

104. *moss'd......age*—covered with moss on account of its antiquity.

105. *bald*—without leaves and branches. *dry antiquity*—old age which sears up a tree.

108. *ragged*—ill-clad. *O'ergrown with hair, i.e.*, with his beard uncut.

109. A *green and gilded snake*—note the details given about the snake for pictorial effect. *wreathed*—twisted.

109. *nimble in threats*—quick in carrying out its threats.

111. *unlink'd*—untwisted.

112. *with... glides*—sinuous movements. *slip away*—steal off.

114. *with......dry*—sucked dry by her cub and therefore ravenously hungry.

115. *crouching*—ready to spring. *with......watched*—with the vigilance of a cat.

117. *the royal disposition......beast*—a lion is said to be the king of beasts ; therefore a lion or lioness will not prey upon man who seems to be dead.

122. *rendered......unnatural*—described him as the most unnatural brother.

125. *to Orlando*—to come back to Orlando.

did...there—of course Rosalind would not have been pleased to hear that Orlando left his brother to his fate. Rosalind knows that Orlando has been very shabbily treated by his brother and that his very life was threatened ; yet she would like Orlando come to the help of Oliver when the latter's life was threatened.

127. *purposed so*—intended to leave his brother to his fate.

128. *kindness...revenge*—kindness getting the better of his desire for revenge.

129. *nature*—natur al instincts. *stronger.........occasion*—prevailing against legitimate opportunity of revenge.

131. *in which hurtling*—in the confused din, produced by Orlando's battle with the lioness.

133. *Was it......rescued*—was it you whose life he saved ?

134. *contrive*—plot.

135. *'Twas .... I*—Oliver means to say that a conversion has taken place in him. Once he bore ill-will to his brother ; now his heart has changed, and he is no longer what he was before.

135-37. *I do not... I am*—I am not ashamed to tell you on the change that has taken place in me. I welcome this change for it is a change for the better. Since I am so pleased with the change that has taken place in me, I do not mind telling you what a base fellow I was.

138. *By and by*—presently.

140. *recountments*—narratives. *tears......bathed*—when we had shed tears over the stories that each told the other.

144. *array*—clothes. *entertainment*—food and hospitality. *committing*—entrusting.

146. *stripped himself*—bared his arm.

147. *lioness......away*—the lioness had inflicted a flesh wound upon his arm.

150. *Brief*—briefly. *recovered him*—brought him back to his senses. *bound*—dressed.

155. *Dyed*—stained.

157. *Why......Ganymede*—on hearing the story Ganymede faints.

158. *Many...blood*—many cannot stand the sight of blood.

159. *There is......it*. N.B.—in her anxiety and distress when Rosalind swoons, Celia was going to give away the show. In fact Celia means to say that it is not the mere sight of blood which has caused Rosalind to faint. She means that there is something else in it.

161. *I would......home*—I wish I were at home.

164. *Be......cheer*—be of courage.

164. *you lack......heart*—you do not have the courage of a young man.

165. *sirrah*—a playful, familiar address. *a body*—one.

166. *counterfeited*—feigned.

167. *tell your brother...counterfeited*—commend me to your brother for my skill in acting a part.

168. *This was counterfeit*—to Oliver, Rosalind's swoon was not feigned one but a reality.

169. *testimony*—evidence. *in your complexion*—in the paleness of your colour. *passion......earnest*—the real passion or emotion.

171. *take...man.* If you insist that your swoon was a counterfeit, then it is as easy for you to counterfeit or pretend to be a man.

173. *So I do*—there is dramatic irony here.

I should...right—Oliver might also suspect the true sex of Rosalind : yet it is a fine piece of irony.

176. *draw homewards*—make for home. *go...us*—come with us.

177. *I must...back*—I must carry the message back.

178. *How...brother*—whether you forgive my brother for his non-appearance. *Rosalind*—"Oliver's significant 'Rosalind' seems to show that he suspects something. Remember that he knew the princesses' flight. But his suspicions are of no consequence, so long as he doesnot tell Orlando."—*J.C Smith.*

179. *I shall something*—I shall make up an answer.

180. *commend ..me*—speak well of my fake swooning to Orlando. Rosalind is rather to impress Oliver that her swooning was only a make-believe.

ACT V.

SCENE I.

Analysis of Scene I. In this scene we meet Touchstone and Audrey again Audrey is getting impatient to marry Touchstone. She thinks that the priest was good enough for their purpose. But Touchstone thinks other-wise. He, however, wants to know whether a young man, living in the forest, has any claim upon Audrey. This young man is William. Audrey replies that he has nothing to do with her. At this moment William appears there. Touchstone begins to question William. He asks about his age, about his name and his worldly position. Touchstone seems to be satisfied with his answers. Then he asks him whether he is wise. William replies that he is. Touchstone then starts fooling him. In a twisted speech, Touchstone tries to convince William that he has no claim upon Audrey.

Then in a speech which baffles the poor understanding of William, Touchstone tricks William out of his claim upon Audrey. In fact he threatens William with death, either by poison or by thrashing or by stabbing, in case he persists in his claim upon Audrey. William takes leave of them, and departs and they are glad of an easy riddance. Now Corin comes to summon them to their master and mistress.

Critical Note. This is a comic interlude. Touchstone is still bent on marrying Audrey, and when he happens to meet William, the rustic lover of Audrey, he plays off his airs as a superior courtier against him. William is simply confounded,

and is glad to renounce his claim upon Audrey. The court-wit of Touchstone is too subtle for William as it is for Corin. When Touchstone meets these rustics, he seems to be at his best in his display of wit. There is reason, as we shall see later on, why Touchstone's marriage with Audrey is postponed. It is to be taken up into the final resolution of the plot of the play.

Notes.

1. *We shall time*—It is clear that Audrey is getting impatient, and Touchstone comforts her by saying that there will soon be time, when they will be married.

2. *patience*—hold yourself in patience.

3. *the priest enough*—Sir Oliver Martext could have easily served our purpose.

4. *for all...saying*— in spite of all that the old gentleman (Jaques) said against the priest.

5-6. *most wicked...Martext*—note that Touchstone splits up the name of the priest, and pronounce each part of the name separately. He is not satisfied with simply calling Sir Oliver Martext a wicked and dishonourable priest. He doubly damns him by splitting up his name, and attaching to each part a censure.

6-7. *a youth*—a young man living in the forest who claims you as his sweetheart.

8-9. *he hath me*—he has no claim upon me.

10. *It is me*—a proverbial expression. We say "as good as a feast."

10-11. *to see a clown*—N.B. Touchstone seems to see every rustic in his own image, or affects the superior airs of a courtier with them. *it is clown*—it is a great pleasure to me to meet a clown.

11. *we that have......answer for*—we who are endowed with good wit, have to be responsible for acts of indiscretion, for example in the matter of libelling a person.

we shall...flouting—we connot help having our fling (indulging in our satirical wit). *we hold*—we cannot restrain ourselves.

10-12. **Expln.** *It is meat and drink...hold*—Touchstone seems to be delighted to meet William, the rustic lover of Audrey. He regards him as a clown. In the forest of Arden Touchstone's

vanity has been greatly enhanced. He regards himself as a courtier, and the rustics as clowns. Then he boasts to Audrey of having an excellent wit. The result is that sometimes he will be held to account for libelling a person. Touchstone says that those who possess an excellent wit, cannot help having their fling. In fact it is irrepressible in them, and prompts them into indiscretion.

14. *God ye good even*—God give you, good evening.

16. *Cover head*—keep your hat on (do not stand on ceremony.)

20. *A ripe age*—a mature age.

22. *A fair name*—Touchstone seems to commend William's name as a good one.

25. *So so*—indifferently rich (neither too rich nor poor.)

26-27. *so so good*—Touchstone seems to be pleased with William's answers. Note that Touchstone has patronising airs. *yet it is..... so*—your answer may be quite good, so far as the truth of your statement is concerned, but your position in the world is not satisfactory, as expressed in your words, "so so." Touchstone implies a praise of William's modesty.

28. *I have......wit*—I am fairly wise.

30-31. *The fool .... fool*—Touchstone wants to confound William by quoting what appears to be a remark of a wise man —a fool seems to think that he is wise, but the wise man knows that he is as ignorant as a fool.

32. *heathen philosopher*—This is an invention of Touchstone.

32-35. *when he had a desire...open*—grape evidently points to Audrey; the heathen philosopher is certainly Touchstone; when the heathen philosopher had a desire to eat a grape, he would open his lips and put it into his mouth. So Touchstone has a desire to marry Audrey, and he would carry out his desire. He enforces the point by further saying that grapes were made to eat and lips to open, *i.e.*, women are desirable, and men who have the power, will try to possess them. *you made*—now Touchstone comes directly to the point.

37. *giveme......hand*—shake hands with me.

39. *learn...me*—let me enlighten you on an important point.

40. *to have .... have*—Touchstone implies that he is going to have possession of Audrey, and he will stick to his resolve.

Of course the significance of his remark is lost upon William. *figure in rhetoric*—a device of speech employed to give greater point and effectiveness to expression.

40-42. *that drink......other*—Audrey is evidently the wine; when the wine is transferred from one cup into another, then the cup which first contained the wine is emnty and the other cup is full. So Touchstone means to say that he will dispossess William of Audrey. *ipse*—Latin for same. *ipse is he*—the person who has claim upon Audrey is Touchstone himself.

44. *Which he, sir*—William cannot follow Touchstone's argument.

45. *He......woman*—now Touchstone speaks out bluntly.

46-47. *in the vulgar*—in the language of common people.

47. *in the boorish*—in the language of the rustics. *in the common*—in common speech.

50. *to .....understanding*—to make the things clear to you, to wit; namely.

52. *make thee away*—put an end to your life. *translate*—change.

bondage—servitude. *I will .....thee*—I will get rid of you by means of poison.

54. *bastinado*—thrashing. The word originally meant caning on the soles of feet as a form of punishment. *in steel*—*i.e.*, by stabbing. *bandy*—wrangle

54. *faction*—plot. *o'errun*—defeat *policy*—stratagem.

55-56. *I will kill thee... ..ways*—Touchstone bullies William out of his claim upon Audrey

58. *God .... marry*—it is the common wish at parting.

60. *trip*—go quickly.

SCENE II

Analysis of Scene II. Oliver confesses to Orlando his sudden love for Aliena, and solicits his permission to marry her. Let Orlando not question the hastiness of his passion. Oliver will be content to live and die a shepherd in the forest of Arden, if Orlando will permit him to marry her. Further Oliver will transfer his house and estate to Orlando. Orlando readily gives his consent to his brother's marriage and promises to invite the Duke and his followers. He does not mind if the marriage is to take place the next day.

Then comes Rosalind. Rosalind, pointing to Orlando's arm in a sling, begins to banter him. She thought that it was his heart that had been wounded with the claws of a lion. Orlando replies that his heart is certainly wounded but by the eyes of a lady. Rosalind wants to know whether his brother told him anything about her counterfeiting a swoon. Orlando replies that he has heard of still greater wonders than that. Now Rosalind turns the conversation into a different channel, and gives a comic description of Oliver's sudden love for Aliena. Orlando informs her that they are going to be married next day. He complains that he will be very unhappy in thinking of the happiness of his brother, because the happiness might have been his too. Rosalind now offers to serve Orlandc's turn if Orlando's will be agreeable to it. Then she seriously tells him that she can really fulfil the wish of Orlando, that when three years old she associated with a magician, that she can easily bring Rosalind in human form before his eyes. At first Orlando can hardly give her any credit. Rosalind assures him of her seriousness, and bids him get ready to marry Rosalind and invite the Duke and his company.

Now enter Silvius and Phebe. Phebe complains of Rosalind's rude behaviour in showing her letter to Silvius. Rosalind says that it is none of her business to please, or to be gentle to Phebe. She bids her take Silvius as her lover. Silvius now declares his passion for Phebe: Phebe for Ganymede: Orlando for Rosalind. Rosalind declares that she loves no woman. Silvius explains the different elements of which love is made, and offers the same love to Phebe. And his cry is taken up and repeated by Phebe with reference to Ganymede, and by Orlando with reference to Rosalind. So they go on until Rosalind puts an end to their protestation, and promises that she will satisfy them all. She will marry Phebe if she ever marries a woman. She will bring Rosalind for Orlando. She bids them meet her next day.

Critical Note. This scene is pretty long. It is preparatory to the resolution of the plot. Rosalind is the most interesting and dominating figure in this scene, and it is Rosalind who is to untie the knot. She is going to solve the problem for each pair of lovers, including her own case too. Rosalind is certainly the queen of Arden. This scene, as well as the last one in the

play, establishes the eminence of Rosalind. She is the supreme female character in the play and she is the heroine who seems to concentrate all our interest and attention or the last Act of the play In fact the evolution of the plot depends much upon Rosalind's skilful handling of the different sets of lovers in the forest of Arden.

Notes

1-2. *It's......her*—Orlando questions Oliver about his hasty love for Aliena. How was it possible for him to fall in love with her on such a short acquaintance? Orlando evidently forgets that he fell in love with Rosalind as suddenly; of course he took some time to realise it for himself.

3. *she should grant*—she should express her willingness to be your wife. *persever*—persever. *persever her*—persist in your desire to possess her.

4. *giddiness*—hastiness.

4-5. *call......question*—blame for the hastiness of my love.

6. *say...me*—agree with me; take it as a fact and approve of it.

8. *enjoy...other*—marry each other.

9. *it shall...good*—it shall be for your benefit.

10. *estate*—bestow.

9-11. *for my father's house..... shepherd*—N.B. We see here that Oliver's love has cured him of his greed. In the beginning of the play he kept Orlando out of his inheritance denying him the benefit of education, because of his all ruling greed. He was even prepared to go so far as to burn Orlando to death in his lodging. Now love has such a tremendous effect upon him that he is going to renounce every wordly possession and give it over to Orlando.

20. *wear thy heart*—'heart' is a humorous substitution for 'arm', as Rosalind implies that has heart has been pierced through by the claws of a lion. Rosalind being afflicted with love herself makes fun of the love which tortures the heart of Orlando. It shows how Rosalind can take a detached view of things. It is the very essence of humour, Rosalind has the art of laughing at herself in love. It means that she has not only a brilliant wit, but also an exquisite sense of humour. *scarf*—

there may be a suggestion here that Orlando is wearing lady's scarf, the love token given to him by his sweetheart.

24. *Wounded......lady*—it is true that my heart has been wounded, but it is not by the claws of a lion, but by the eyes of a lady. Rosalind must have been delighted to hear this confession of Orlando's.

28. *Ay, and greater... . that*—**N. B.** We cannot imagine that Oliver, if he has any suspicion about the true sex of Rosalind, told Orlando anything. But when Orlando says that he has heard something still more wonderful than Rosalind's fainting fit from his brother. Rosalind is naturally alarmed. So Rosalind diverts the conversation into a different channel. In fact she tries to cover up Orlando's hint that her disguise has been seen through, supposing that there is such a hint.

29. *I know.........are*—I know what you mean. *there was..... sudden*—there was nothing so sudden as your brother's love for Aliena.

31. *thrasonical*—boastful.

31-32. *I come .....overcame*—it refers to the brief report sent by Caesar—"Veni, vidi, vici." This brief report was sent by Caesar when he had defeated Pharnaces at Zala, B.C. 47.

33. *they looked*—they exchanged glances.

33-34. *no sooner .. love*—no sooner did they exchange glances than they started loving each other.

35. *sighed*—the sigh is the natural expression of love.

36. *they .. remedy*—the remedy for love is marriage. *degrees*—a double sense, the ordinary sense of a gradual process, and then the sense of steps (of Lat. *gradus*, Fr. *degre*, a step). *for them......marriage*—having prepared the way for marriage. *incontinent*—without delay. *in .....love*—in the frenzy of love.

40. *they will together*—they will come together, and none can keep them apart. *clubs .... part them*—an allusion to the practice that once prevailed in London. Whenever there was a disturbance in the streets of London, people would cry out 'clubs ! clubs !' shouting for assistance, and the London apprentices would come out, armed with clubs. In fact these London apprentices, who were called upon to quell the disturbances in the streets of London, would sometimes kick up a row themselves.

3. *bid*—invite. *nuptial*—marriage. Now we use the plural form.

43-47. Expln. *O, how bitter a thing it is.........wishes for*—in these lines Orlando expresses the keen regret of his heart for missing a chance of his union with Rosalind when his brother Oliver is going to marry Celia. The same happiness that his brother is going to have for himself, might have been his too, if Rosalind, and not Ganymede who is playing the part of Rosalind, had been present there. Next day when his brother's marriage will take place, his own sorrow at not being married to Rosalind will be as great as his brother's happiness will be great in marrying Celia. *to look......eyes*—to see another man enjoying the happiness that might have been mine. *by so much heart-heaviness*—my sorrow will be in proportion to the happiness of my brother in marrying the woman upon whom he has set his heart. The more I think of my brother's happiness, the more I shall regret my loss of it.

48. *why then.........Rosalind*—can I not take the place of Rosalind to-morrow for you when your brother is going to marry Aliena ?

I can......thinking—I can no longer live in imagination.
49, *I will......talking*—I will talk to you now seriously.
50. *to......purpose*—with a serious purpose in view.
51. *conceit*—understanding.

51-53. *I speak......you are*—when I say that you are a gentleman of good understanding I do not mean to flatter you so that you may give credit to may discernment. I am just stating the truth that I know about you.
labour—strive.
53. *esteem*—regard.
54. *draw......you*—convince you.
to do...—me—to do what is good for you, and not anything to plaese me.
55. *I can......things*—I can work miracles.
conversed—associated.
57. *most profound......damnable*—the magician with whom I associated is well skilled in his magic art, but he has nothing to do with what is called black magic. Dealing with black magic is to incur the loss of the soul to Satan.

58. *as you gesture...out*—as your bearing declares it.

61. *I know...driven*—I know into what reverses of fortune she has fallen.

62. *if it...you*—if you are agreeable to it.

to set .. eyes—to present to you.

63. *human is*—*i.e.*, the very living Rosalind and not a shadow or a phantom of her. *Without any danger*—there is a double reference :—(1) the risk of the soul in dealing in black magic ; (2) the risk of legal penalty for those who practice the forbidden art of magic. In the last case there is an allusion to the Act of Queen Elizabeth, by which conjurers, witches, etc. were liable to be put to death. This Act was passed in 1592. It was superseded by another Act passed by James I in 1603.

64. *Speakest......meanings*—are you speaking in all seriousness ?

65. *which......dearly*—for which I have great regard.

66. *though......magician*—Rosalind implies that she has no dealing in black magic for she is not prepared to risk her own life by practising it. She therefore means to produce Rosalind —the very living Rosalind—before the eyes of Orlando by her knowledge of harmless magic.

66. *put .. array*—put on your best clothes.

67. *for if you.. ...shall*—if you want to be married to-morrow, I promise you that you shall have your wish fulfilled.

69. *a lover of mine*—Phebe.

70. *a lover of hers*—Silvius.

71. *you .....ungentleness*—you have been very rude to me.

72. *to show the letter*—in showing the letter.

73. *study*—endeavour.

74. *To seem ..you*—be rude and disdainful.

despiteful—full of spite and defiance.

75. *You are......shepherd*—you are accompanied by a devoted shepherd, who loves you.

76. *Look......him*—look upon him with favour.

77. *Good shepherd......love*—there seems to be a change in Phebe's heart with regard to Silvius. At any rate she is gentle to him, and she seems to be depending on him. Now Phebe calls upon Silvius to tell Ganymede what love is.

78. *It is......tears*—sighs and tears are the true expression of love.

79. *so am I...Phebe*—my love for Phebe consists in sighs and tears.

82. *I woman*—"the 'irony' of the situation ought perhaps to be emphasised by a slight stress on *woman* and a glance towards Orlando"—*Verity*.

83. *service*—devotion to the beloved object.

88. *fantasy*—imagination.

89. *All made...wishes*—love is all passion and yearning.

90. *observance*—attention.

91. *humbleness*—humility, submission to all the duties that were required for the beloved object.

impatience—restlessness and anguish of love.

92 *purity*—constancy and selflessness in love.

trial acceptance of all suffering for the sake of love.

observance—the repetition of the world, which occurs in the ine above seems to be due to carelessness.

97 *why blame you*—why do you find fault with me for loving you.

100. *Who...to*—whom do you refer to ?

102. *To her......here*—I appeal to Rosalind who is not present here nor who hears what I have to say.

103. *'tis like......moon*—"which all howl in one key as you all talk in one" tune—*Moberly*. The reference to Irish wolves is significant. Though wolves had been exterminated in England, they were still found in Ireland. *Against the moon*—the wolves lift up their mouths as they howl : so they seem to be howling at the moon.

107. *I will marry......woman*—Phebe cannot make any thing of Rosalind's mysterious remark. At any rate Phebe does not understand why Rosalind should have any objection to marrying a woman, because Phebe knows her to be Ganymede. But Phebe may take the plainer sense, *i.e.*, if Ganymede ever marries, she will marry Phebe.

108. *I'll...to-morrow*—Rosalind says that she is not likely to marry a woman, yet he promises to be married to morrow.

109. *satisfy you*—fulfil your wish.

111. *if what...you*—marrying Phebe will please Silvius.

115. *I'll..fail*—I will keep my word.

SCENE III.

Analysis of Scene III. Again we meet Touchstone and Audrey. Touchstone too is expecting to get married on the next day. Audrey will be too glad to marry him. After all it is no immodest desire that she wants to be a married woman. They are joined by two of the Duke's pages. They get Touchstone to sit in the middle, and straightaway they start singing a song. The song is about a country lover and his sweetheart. It is spring time, a time for marriage, when birds are full of song. These country folk would lie between fields of rye in spring time. Life is a thing of joy, however short it may be. The best thing to do is to get as much out of life as possible. The spring is the crowning time of life. When the song is over, Touchstone does not admire it. It has neither much matter in it nor is it a tuneful song, so Touchstone and Audrey part from these two pages.

Critical Note. This may be described is a pause-scene. It is put in here before the final resolution of the plot, in the meeting together of the different sets of lovers, as arranged by Rosalind, and in the mutual recognition of the Duke and his daughter and niece. The plot is drawing to an end, and it will close on a note of reconciliation and happy adjustment of diverse interest. This is the last scene of Touchstone's fooling in the forest of Arden. Of course in the last scene of the play there is Touchstone again, and he makes a trial of his wit in the presence of the Duke, but there we are more interested in Rosalind's job, and necessarily our attention is partly withdrawn from Touchstone.

Notes.

1. *To-morrow...day*—Touchstone is not certainly of the party in whom Rosalind is interested. But Touchstone seems to have an inkling of what is going to happen to-morrow. And he would join the party, summoned by Rosalind for to-morrow.

4. *dishonest*—immodest.

5. *woman of the world*—(1) a married woman (2) a woman of rank since she is going to marry a court-fool.

6. *Well met*—a form of greeting.

9. *sit...middle*—it was a common practice to get the fool to sit in the middle.

10. *clap ..roundly*—start the song straightaway.

11. *hawking*—clearing the throat. *hoarse*—our voice is harsh and rugged.

12. *which ...voice*—which excuses are put forward as a preliminary to bad voice

13. *both in tune...horse*—we shall start singing the same tune like two gipsies on a horse. The idea is here of the rhythm of movement of two horsemen riding together.

16 *a hey...nonino*—it is a refrain in old ballads.

17. *that pass*—There is an open air atmosphere in this song. It seems to breathe the very spirit of spring.

18. *ring-time*—the proper season for exchanging rings and getting married.

19. *hey...ding*—a jingle of sounds convey the music of the birds.

21. *acres*—fields.

22. *lie*—sleep.

25. *carol*—song. The word generally means the song connected with the Christmas season and Christmas festivity.

27. *How that flower*—life is compared to a flower with reference to both its sweetness and shortness. C. "mean cometh forth like flower, and is cut down ; he fleeth also as a shadow, and continueth not."—*Job*. XIV—2.

29. *take the present time*—make the best use of the present moments : enjoy the present without a thought of the future. The idea of *Carpe diem* :

Gather ye rose-buds while ye may.

31. *love prime*—love is at its crowning fulfilment *i.e.*, it has its perfection. *prime*—comes from Lat. *primus*, first.

34. *no great .....ditty*—not much substances in the song.

ye the note...untuneable—it is not clear what Touchstone exactly means—whether there was advancing wrong with the tune of the song, or whether the song itself was not properly sung.

35: *You are deceived*—your ears may have made a mistake *we kept time*—we were not out of tune. 'Time' means *tune*.

37-38. *I count it...song*—it is all a waste of time to hear such a silly song. *God...you*—Good-bye to you.

39. *God...voices*—may God mend your voices.

SCENE IV.

Analysis of Scene IV. Orlando has told the Duke everything about what Rosalind has promised to accomplish. The Duke is doubtful whether she can fulfil her promise Orlando too is of the same mind. He hopes, but his hope is mixed with fear. Now enters Rosalind, accompanied by Silvius and Phebe. First Rosalind reminds them of the contract. That is to say, is she can produce Rosalind, the Duke will give her in marriage to Orlando and Orlando will be glad to marry her. To this term both the Duke and Orlando agree. Then Rosalind turns to Phebe. Phebe is quite willing to marry Rosalind, even if she die the next hour; but if she refuses to marry Rosalind she agrees to marry Silvius. Phebe accepts this condition.

Then Rosalind and Celia depart, promising to come back soon. Now it strikes the Duke that there is some resemblance between this shepherd boy (Ganymede) and his own daughter. Orlando too has noticed this resemblance. When he first saw Ganymede, he thought that he was a brother of the Duke's daughter. But Orlando tells the Duke that this boy was born in the forest of Arden, and had been instructed in the art of magic by his uncle. Next enter Touchstone and Audrey. Jaques fancies that there must be a flood on, when so many couples are coming to the ark. Jaques presents Touchstone as a courtier and fool to the Duke. Touchstone says at once that he is prepared to demonstrate that he was at court. As a courtier he has danced ; he has complimented a lady ; he has been crafty with his friends and pleasant with his enemy ; he has ruined three tailors ; he has had four quarrels and was likely to have fought one. Jaques wants to know how the last quarrel of Touchstone was made up. Before explaining how the quarrel was settled, Touchstone first points out Audrey, telling the Duke that he is going to marry her, because no one else will do her this favour. He seems to admire Audrey for her honesty. The Duke praises Touchstone for his wit. Touchstone accepts the compliment as due to him. But Jaques insists upon his explaining how the quarrel was finally settled. Then Touchstone proceeds to enumerate the different degrees of the lie. They are the Retort Courteous ; Quip Modest ; Reply Churlish ! Reproof Valiant ; then Countercheck Quarrelsome and Lie circumstantial, last comes the Lie Direct. When the

parties proceed to the Lie Direct, there is no getting out of it but by a duel. As Touchstone explains, his quarrel started about the cut of a courtier's beard. In finding fault with the courtier's beard. Touchstone proceed so far as the Circumstantial Lie. Then he and the courtier in question begged pardon of each other and parted as friends. The Duke comments that Touchstone's folly is but a pretext for exposing the follies of others. .

Now enters Hymen, Rosalind and Celia. The Duke recognises his own daughter and gladly seals the pact of love between Orlando and Rosalind. Phebe, seeing Ganymede is transformed into a woman, renounces her love for Ganymede, and turns to Silvius. Hymen sings a song and bless the marriages of the four couples, with an appropriate remark addressed to each. Then follows a song in honour of June and Hymen. The Duke now turns to his niece and welcomes her.

The last to enter is Jaques de Boys, the second son of Sir Roland. He brings a message for the Duke. The Duke's brothes Frederick was on his way to the forest of Arden, at the head of a force, intending to capture his brother and put him to the sword. But when he came to the outskirts of the forest he met a religious man, and was converted by him from his wicked enterprise. So the message that the second son of Sir Rowland brings is that Duke Frederick gives up and restores the dukedom to his brother and also all lands forfeited to the Duke's followers. The banished Duke is pleased with the restoration of his dukedom ; because it will go ultimately to Orlando and his daughter. He now invites all the people concerned to rustic festivity and to dance on this happy occasion.

Jaques inquires of his name-sake whether the banished Duke has assumed a religious life, and renounced the world. He will go straight to his reformed Duke, because he expects to have some new experience out of him. So Jaques leaves the company of the banished Duke. He has no interest in the banished Duke, since he is now restored to his dukedom. He has a word to say to each of the married couples. To Orlando he wishes all happiness, as he deserved it by his constancy. To Oliver he wishes the joy of his lands and his love and his great friends. To Silvius he wishes a happy union with his beloved. But to Touchstone he prophesies a life of squabbles, des ined

to a ship wreck. With these wishes and comments he leaves the company of the Duke and his followers. He will have nothing to do with the dance and mirth of these married couples.

Critical Notes. In this last scene the knot is untied. All the characters are brought here and Rosalind solves the problem of the lovers. But more than this there is re-union between father and daughter and between Orlando and the woman he loves with all his heart. Touchstone is no less witty in this scene than in the previous ones. But it may be noted that instead of fooling which Touchstone resorts to in the company of the rustics, he seems to give a subtler and more searching exposition of his wit before the Duke. In fact the Duke seems to be impressed by the underlying significance of Touchstone's follies. There is no more accurate judgment upon Touchstone than the Duke's remark :—"He uses his folly like a stalking-horse and under the presentation of that he shoots his wit." We cannot forget the taste of Touchstone's different degrees of a lie. This example of his wit has become classical.

The introduction of Hymen seems to be a marriage element in a play of such delightful fancy and wit. Some critics incline to think that this portion is no work of Shakespeare, but an interpolation. It may be noted too that Shakespeare seems to be rather in a hurry to bring the play to an end. The conclusion is rather a patch-up. This is shown by the coming of Jaques de Boys with a message that the usurping Duke has become reformed, and is restoring the dukedom to his elder brother. All that Shakespeare is concerned with, is to adjust and reconcile the conflicting elements of interest. that have set the action of the playing, to resolve all complications that have arisen in the course of the development of the action. It seems to matter little to him and summarily he brings about this adjustment.

Notes

1-2. *that the boy . . . . promised*—it appears that Orlando has told the Duke everything about Ganymede's promise to produce Rosalind. The Duke doubts whether Ganymede will be able to carry out his promise.

3. *sometime . . . . not*—I am in a wavering mind.

4. *those . . . fear*—I am like those who cherish a hope, and yet fear that it will be belied. I am like those who are conscious

of the element of uncertainty in the hope which they entertain.

5. *our compact . . . . urged*—the agreement that we have arrived at is repeated.

7. *bestow . . . . here*—give her in marriage to Orlando

9. *That would . . . . her*—I would not mind giving Rosalind to Orlando, even if I had to part with kingdoms

10. *That would . . . . king*—I would take Rosalind as my wife, even if I were king of all the kingdoms in the world.

14. *you'll give . . . . shepherd*—you will marry this devoted shepherd in place of me.

15. *bargain*—contract.

17. *Though to have her . . . . thing*—though to have Phebe may mean death to me.

19. *to make . . . even*—untie the knot ; solve the problem.

25 *To make . . . . even*—to adjust and reconcile all these discords or diverse interests.

27. *lively touches*—life-like traits. *favour*—appearance.

29 *methinks*—it seems to me.

30. *this boy is forest born*—this is what Orlando has been told by Ganymede.

31. *tutor'd*—instructed. *rudiments*—elementary knowledge.

32. *desperate studies*—pursuit of magic art in which there is the risk to soul and life.

34. *obscured* hidden.

35. *another flood towards . . . . another flood coming on*—First there was Noah's flood. This flood was sent by God because all men on earth turned wicked. Noah alone was saved from destruction. With his family and a pair of each type of beasts and birds, Noah entered the Ark (a vessel) when the flood started. Now when Jaques sees so many couples coming on, he fancies that another flood is on, and they are going to betake themselves to the Ark.

37. *very strange beasts*—N B Jaques, with his cynical spirit, further intensified by his living among the beasts of the forest, for he usually shuns the company of men, at length identifies men with beasts, or seems to see no distinction between the two.

39. *motley minded*—evidently Touchstone has not been wearing the motley, the dress of a professional fool, but to Jaques he has shown himself to be a fool by the kink in his brain.

41-42. *If any man . purgation*—if any man is not prepared to believe that I was a courtier, let him put me to the test. *purgation*—test, examination. *trod a measure*—dance a stately dance.

43. *flattered a lady*—paid courtly compliments to a lady. *politic*—crafty.

44 *smooth*—insincerely pleasant. *I have tailors*—I have ruined three tailors Touchstone means to say that he did not pay the tailors' bills. It was as stock satire upon fashionable courtiers who impoverish themselve by their extravagance in clothes.

45. *like one*—likely to have fought a duel in settlement of the quarrel.

47 *ta' en up*—settled.

49. *upon the seventh cause*—this is explained by Touchstone later.

53. *God'ld you*—may God bless you! *I desire you of*—"In this common phrase. *desire*—ask, entreat, and *of*—as regards; so the literal sense of Touchstone's remarks is: I entreat you in respect of the same, meaning I am glad to hear that you are pleased with me and you will continue to be"—*Verity*.

54. *press in*—crowd in.

55. *to swear and to forswear*—to take the vow of marriage and to break it under the influence of passion.

56. *marriage binds*—the vow of marriage is binding. *blood breaks*—passion refuses to obey reason *poor virgin*—Touchstone draws the attention of the duke to Audrey. He pays a left handed compliment to Audrey.

57 *ill-favoured thing*—a man who is not much to look at. *but mine own*—Touchstone take pride in claiming Audrey to be his own—his own absolute possession. *a poor humour of mine*—a humble whim of mine.

58. *to take that......will*—to marry a woman whom none else will marry.

59. *rich honesty*—whatever dishonest intention Tuochstone might have in marrying Audrey, he clearly recognises the honesty or the virtue of Audrey. *dwells...houses*—Touchstone compares virtue or chastity to a miser. A miser dwells in a poor house, so virtue or chastity resides in an ugly body.

66. *as your pearl...oyster*—the simile given here by Touch-

stone is very apt. Virtue is the pearl, and the ill-shaped body is the oyster.

61. *he is . sententious*—he is quick-witted and full of pithy sayings.

62. *According...bolt*—there is proverb that a fool's bolt is soon shot. Bolt is a blunt arrow used in killing birds. The idea is that a fool talks a lot of nonsense, and misses the point.

63. *such dulcet diseases*—his word has been variously explained ; ("1) This is Touchstone's self-deprecating reply to the Duke's praise of him as "sententious" ; if I am sagacious, it is because I have fallen into the sweet disease of love ; if this is the meaning, the difficulty lies in explaining 'such' for (a) it naturally seems to refer to 'fool's bolt,' and this seems to mean 'similar (proverbs)' (b) but with the above meaning of 'dulcet disease,' 'such' can easily be taken to mean 'such' as you seem to have fallen into

(2) the proverb is, by a perverse witticism, called a disease by Touchstone ; but this leaves 'sweet' unexplained in any satisfactory way

(3) read 'discourses' : this word may be taken to mean 'proverbs', without the violence needed to make 'diseases' mean that ; but 'sweet' still remains unexplained satisfactorily, for there is no sweetness perceptible in this or similar proverb .

(4) Read 'in such dulcet discourse' I being in love ('dulcet') talk foolishly ('discourses')—*Percival.*

64. *for the seventh cause*—Jaques has not yet forgotten Touchstone's quarrel on the seventh cause.

upon a lie removed—this is a lie passing through seven degrees. "In Touchstone's calculation the quarrel really was, or rather depended upon the *Lie direct* or the seventh cause. Six previous causes had passed without a duel, there were six modes of giving a lie, none of which had been considered sufficient to authorise a combat, but the seventh, *Lie direct*—would have been the subject of quarrel, and this is also what is to be understood by "a lie seventh times removed" The absurdity of the dispute just terminating before the necessity of fighting had arrived, and of their being two lies of highr intensity than the *counter check qurrelsome* is evidently intentional."—*Halliwell.*

67. *bear.. seeming*—(1) stand in a more raceful manner.

(2) carry yourself more decently. *as thus*—Touchstone now turns to Jaques, and proceeds to explain how the quarrel started.

68. *I did beard*—I took exception to the style of a certain courtier's beard. This is how the quarrel started.

70. *he was...Courteous*—the courtier maintained that there was nothing wrong with the style of his beard. This reply is known as the Retort Courteous (*i.e.*, a polite reply).

71-73. *If I sent him ..cut*—If I insisted again that his beard was not well-cut. *he would...himself*—the courtier would reply that it was not any business of mine, because he cut his beard according to his own pleasure. *this is.........Modest*—this reply is known as the Quip Modest. 'Quip' means a smart satirical saying.

74. *disabled my judgment*—discredited my opinion.

75. *this is Churlish*—the Reply Churlish is a rude reply.

75-77. *If I again...Valiant*—if I insisted still that his beard was not well-cut, he would say I was not speaking the truth. This is known as the Reproof Valiant (*i.e.*, a sharp rebuke).

78. *Countercheck Quarrelsome*—that is a sort of challenge provoking a quarrel. *countercheck* is a rebuff—a term, borrowed from chess-play.

79 *Lie Circumstantial* a lie with an "if" *i.e*, a conditional lie : a lie' indirectly stated. At the point of the Lie Circumstantial one may avoid a duel. *Lie Direct*—Lie Direct leads straightaway to the duel.

81-82. *I durst go no further...Circumstantial*—I stopped short of the Lie Circumstantial. It means that Touchstone's purpose was not to provoke the duel.

nor......Lie Direct—nor my opponent went so far as to give me the Lie Direct. So it appears that both of them were of a compromising spirit.

84. *measured swords*—there was a practice of measuring swords before engaging in a duel to see that they were of equal length.

85. *nominate*—enumerate.

86. *degrees of the lie*—the different stages of the lie, *we quarrel in print*—N.B. Shakespeare must be thinking of treatises on duelling and its rules. One such treatise was published in 1594 by one Vincenton Saviolo, the Italian fencing-master o

the Earl of Essex. But the fanciful phrases under which the different degrees of the lie are enumerated by Touchstone, are entirely Shakespeare's own invension. Evidently Shakespeare has been satirising the practice of duelling on points of honour.

88. *books for good manners*—in fact there were many books on good manners We may mention Caxton's *Book of Curtesye*; Rhode's *Book of Nature*.

93 *All these ..Direct*—the duel can be avoided up to the point of the Lie Circumstantial ; but with the Lie Direct there is no getting out of the duel.

94. *you may avoid.........."if"*—even with the Lie Direct the duel can be dropped if a qualifying condition is recalled to the mind—and then the Lie Direct is converted into the Lie Circumstantial.

95. *justices*—judges. *take up*—adjust.

96. *thought..."if"*—thought of a qualifying condition.

98. *swore brothers*—known as *fratres jurati i.e.*, brothers bound by an oath. In the Middle Ages two men who swore to share each other's risks in some adventure were called sworn brothers.

95-99. **Expln.** *I knew......"if"* - Touchstone, while, enumerating the different degrees of a lie, points out that the Lie Direct is most fatal, and leads straight on to the duel. But he mentions an instance in which even with the Lie Direct a duel was avoided. It was done like this : first seven judges could not adjust the quarrel. Then when the parties met to fight the duel, one of them happened to recall a qualifying condition, which is something like this : "If you said so then I said so." Here an "if" made a lot of difference, and the parties were pleased with themselves and shook hands and swore eternal friendship. Touchstone has greet faith in "if." A lot of things can be done, by means of an "if". N.B. Shakespeare must be laughing in his sleeve at the vogue of duelling and the false excuses on which a duel would be avoided. It was the point of honour that demanded the fighting of a duel. But people themselves had not courage enough to risk their lives on mere points of honour naturally they would invent excuses to get out of this situation.

100. *rare*—admirable.

101. *as good......fool*—a sensible fellow yet a fool.

102-104. *stalking-horse*—a real or stuffed horse used by the hunter in approaching game. *under the presentation of*—under cover of.

Exp'n. *he uses his folly wit.* The Duke seems to appreciate Touchstone's wit at its best. No more sensible remark on Touchstone's wit has been made by any other character in the play. Of course Jaques seeme to be delighted in the company and conversation of Touchstone but he has no penetrating insight like the Duke. It is the Duke alone who perceives that Touchstone's folly is only a mask. The real intention of Touchstone, as the Duke points out, is to satirise the follies and vices of other people, under the mask of his own folly. He simply assumes the character of a fool so that he may have the privilege of thrusting at the real follies of others.

Hymen—the god of marriage. Hymen enters in a saffron-coloured robe, and crowned with roses and marjoram, and with a torch in his right hand This part of the scene in which Hymen appears is a kind of masque. As Vertiy points out, the masque, a musical entertainment, was much in favour at the time *As You Like It* was written Shakespeare, therefore, seems to pay a compliment to the reigning fashion of the day. *still music*—soft music.

104-106. *There is......together*—there is rejoicing in heaven when the conflicting interests of men on earth are adjusted and reconciled.

106. *Good duke......daughter*—Hymen present Rosalind to her father.

110. *That thou.........his*—so that you might give her in marriage to him (Orlando).

111 *Whose heart......his*—that is, Rosalind's heart resides within his bosom.

112-13. *To you......yours*—Rosalind offers herself to her father, and desires his acceptance of her.

114. *To you......yours*—to Orlando, Rosalind offers herself as his bride.

115. *If there be truth......daughter*—if my eyes make no mistake, then you must be my daughter.

116. *If sight......true*—if the eyes do not deceive me, nor if you are simply an apparition.

117. *Why then adieu*—as you appear to be a woman I cannot love you ; farewell to my love for Ganymede.

120. *Nor . . . . she*—nor ever marry a woman if you are not the woman I am to marry.

121. *bar confusion*—put a stop to all these wranglings.

122-23. *'Tis . . . . events*—it is may business to b.ing to a happy end all these things.

125. *To join . . . . bands*—be united in wedlock.

126. *If true . . . contents*—'that is, if there be truth in truth, unless truth falls of veracity."—*Johnson.*

127. *cross*—the trials and tribulation of life.

You . . . part—no trial or sorrow in life shall ever separate you.

129. *You . . . . heart*—you are united in love.

129-30. *You . . . . lord*—you must either accept your love, or marry a woman as your husband.

131. *You . . . . . . together*—you to will never part company.

132. *as the winter . . . weather*—as winter and foul weather go together. *wedlock hymn*—a marriage song.

133. *feed . . . questioning*—entertain yourselves with conversation. *wonder . . . diminish*—may lessen your curiosity.

136. *Juno's crown*—Juno is the patroness of marriage.

we have . . . . crown—Juno presides over marriage.

137. *O blessed bond . . . . bed*—marriage is the foundation of family life.

139. *peoples . . . . town*—who populates every town. Marriage stocks the world with men and women.

144. *Even daughter . . . . degree*—I should better call you my daughter (Celia), and you are welcome as my daughter.

145. *eat my word*—go back upon my promise.

now . . . . mine—now I accept you as my lover.

146. *Thy faith . . . combine*—your devotion earns my love.

Jaques de Boys—He is represented as the second son of Sir Rowland. He is a supernumerary character. He has no function in the play. In the opening scene of the play there is a mention of a younger brother of Orlando, being educated at the university. But he does not appear in the play itself except on this occasion. In fact this Jaques de Boys seems to have been

requisitioned for patching. up, rather hurriedly the end of the play. Anyhow the Duke must go back to his dukedom. So Jaques de Boys is made to bring the message that the usurping Duke is relinquishing his dukedom, and has taken to a religious life.

147. *audience*—attention.

149. *tidings*—message.

151. *Men...worth*—men who possessed abilities.

resorted...forest - came over to the forest of Arden.

152. *Address'd*—assembled. *power*—force. *which...foot*—which set forth.

153. *in his own conduct*—under his leadership.

purposely—with a view.

156. *an old religious man*—a hermit. N B. Rosalind has already mentioned her uncle who is a religious man Of course it is an invention of Rosalind. But this religious man must have been recurring again to the mind of Shakespeare. He bring him in here to effect the conversion of Frederick, the usurping Duke. After all this religious man, supposing he is the same as Rosalind's uncle, is a mysterious figure, or rather *deus ex machina* to get round a difficult situation.

157. *question*—conversation.

157-158. *converted...world*—by coming in contact with this old religious man. Frederick changed his mind altogether —turned over a new leaf, with the result that he abandoned the expedition against his brother and renounced the world.

159. *His crown...brother*—restoring the dukedom to his elder brother.

162. *engage*—stake.

163. *Thou ..wedding*—you make a good present to your brothers on their marriage.

164. *to win...withheld*—to Oliver his lands which were forfeited by Frederick. *to the other*—to Orlando.

165 *A land...at large*—a vast dominion.

potent powerful.

166-167. *in this forest let us...begot*—while we are in this forest, let us put a finishing touch to all that we have begun here and carried on so far with good results.

ends—the weddings to be celebrated.

168. *after*—afterwards. *every* everyone.

169. *endured...us*—gone through a series of hardships of life. *shrewd* unhappy.

170. *share fortune*—enjoy the blessing of our good fortune after the days of adversity.

171. *According to states*—the duke is referring to the personal property of each; the benefit that each will enjoy will be proportional to his personal estate.

172. *new fallen dignity*—the honour that has lately come to us.

173. *fall ..revelry* - let us enjoy ourselves in the manner of the rustic people.

175. *With measure.. joy*—with the full measure of joy. *to the measures fall*—start dancing to the music. There is a play on the word 'measure'.

176. *by...patience*—with your leave or permission.

177. *The duke...life* - Frederick has assumed a religious life.

178. *thrown...life*—is no more interested in the pomp and ceremony of court life.

180. *To him ..I*—I will go to him. N.B. Here is revealed another trait in the character of Jaques He has ever been after new sensations and new experiences. In fact he will drink life to its dregs: he will explore all avenues of experience As such he is a typical child of the Renaissance. He has the morbid curiosity for newer and newer experience, from whatever sources they may be gathered. *convertites*—those who have been converted.

181. *There is...learn*—I can learn a lot of things and acquire much experience and wisdom.

182. *You .. bequeath* - I wish you joy of your dukedom which has come back to you.

183. *your patience* - your patience under trials of life. *your patience ...it*—you deserve to be restored to your dukedom for you remarkable endurance and your innocence.

184. *true faith* N.B. Jaques here seems to show a rare insight into character It is rathar wonderful that he should have known Oliver's greed. Though love seems to have cured Oliver of his greed, Jaques points out that his marriage will

further a mercenary motive, even if he had no such motive when he fell in love. *lands*—"Oliver gets what he had once unjustly misappropriated, of what had been unjustly disposed, and what now is a just reward for his conversion to virtue"—*Percival allies*—"friends and relations; for example, having a duke for an uncle-in-law, and a future duke for a brother. To people of Oliver's and Celia's stamp, love without money and social position, can have no lasting charm; a man or woman of the world wants wealth, a wife or husband, and well-to-do friends and relations,"—*Percival.*

186. *You.. bed*—Jaques implies that Silvius will prove to be a henpecked husband.

187. *You to wrangling*—Jaques prophesies that the married life to Touchstone and Audrey will be full of quarrels, and cannot last long. *Loving voyage*—a voyage on which love embarks.

188. *victuall'd*—provisioned.

187-188. *for thy loving voyage victuall'd*—the married life of Touchstone is compared to a voyage. In those days a voyage was full of risks and uncertainties and of much longer duration. In the love voyage on which Touchstone embarks the ship is provisioned for two months. It means therefore, that the ship cannot expect to last out the voyage, or to make a happy return. The idea is that as Touchstone and Audrey will lead a cat and dog life their happiness cannot last long. N. B. "If we consider that circumnavigations in those days took up two or three years, and what the fate of the ship on a long voyage like this would be, if it ran short of provisions in two months' time, we can imagine what fate Jaques predicts for Touchstone"—*Percival so .....pleasures*—Jaques will have nothing to do with light-hearted pleasures.

189. *I am .... measures*—N.B. Perhaps these farewell words of Jaques express the quintessence of his cynicism and disillusionment. He will not return to the life of artificiality, pomp and ceremony at court. He seems to have enough experience of the world as it goes either at court or in fashionable cities. He is fed up with painted pomp and artificiality. So he is not returning with the Duke to his dukedom.

121. *pastime*—light amusement.

192. *abandon'd cave*—the cave in the forest which you have now abandoned for dukedom. Jaques seems to imply that the forest cave would have been a happier place for the Duke to live in than his dukedom.

193. *begin rites*—begin the rustic dances.

196 *we......delights*—we believe that they will promote real mirth.

EPILOGUE.

Analysis. Rosalind speaks the Epilogue at the end of the play. It is an apology for the play itself. Rosalind begs indulgence of the audience for the shortcomings of the play. Even if the play had nothing that could be complained of, still an Epilogue could improve its chance and could be a better recommendation for it. But Rosalind excuses herself for being inept at speaking a good epilogue, or winning the favour of the audience. Yet her purpose is not to beg any favour. Since she has once played the part of a magician, she will try her old trick again. She first appeals to the women. Let women appreciate as much of the play as they can for the sake of the love which they bear to men. Then she appeals to the men. Let the men like as much of the play for the sake of the love they bear to the women. She may therefore expect that between both the whole play will appreciated.

Critical Note. The Epilogue has been said to be the work of some other hand than Shakespeare's. But there is no evidence to prove that it is not Shakespeare's. The Epilogue here has a graceful purpose to serve. While it pays all round compliments to the audience, both men and women, it seems to throw some light on the title of the play itself. There has been a lot of discussion about the significance of the title. But Shakespeare takes a very simple view of the matter. Shakespeare does not appeal to any particular interest in the play, but there is something in the play, which may please either this or that. In fact every one will find his account in the play, and so one need not go away disappointed from it.

Notes.

1-2. *It is not the fashion...epilogue*—The usual practice was that the author spoke the epilogue. *Epilogue*—either a composition in prose or in verse appended to the end of a play as

apology for its short-comings, or as an appeal to the interest or sympathy of the audience. Shakespeare seems to depart from the usual practice by giving the epilogue to a female character. *unhandsome*—inappropriate.

2-3. *it is . . . prologue*—Shakespeare evidently defends the change. If a prologue can be spoken by a male character, there is no reason why an epilogue should not be spoken by a female character. *Prologue*—the preface to the play, explaining the scope and purpose of the play itself.

3-4. *good wine . . . bush*—good wine can easily be recognised. In this proverb we have an allusion to the custom of placing the branch of ivy over the doors of a wine seller or inn. It was a sign that wine was to be had within. The proverb means that even without the sign of ivy, people will be able to find out where good wine is to be had and go there. It means, therefore, that a good thing needs no advertisement.

6-7. *good plays . . . . epilogue*—if a good wine needs no bush, good plays need no 'boosting.' Yet with the help of a good epilogue a good play may be better appreciated.

what . . . . then—how do I stand then.

8-9. *nor . . . . play*—nor can win your good-will on behalf of a good play.

9. *furnished*—dressed.

10. *my way . . . . you*—this reminds us of her magic art in producing the living form of Rosalind.

10-11. *I'll women*—I will first appeal to the women.

11. *for the love . . . . men*—so far as you are interested in men or the male characters of the play.

13-14. *for the love . . . women*—so far as you are interested in women or the female characters of the play.

simpering—smile.

15-16. *between you . . please*—the idea is that if the women love the play for the sake of the men who appear in it, and if the men love the play for the sake of the women who appear in it, then between both the whole of the play may be liked.

16. *If I where a women*—It reminds us that on the Elizabethan stage female parts were played by young men or boy actors. It was a boy who played the part of Rosalind. We have more definite reference to it in the following lines from

Antony and Cleopatra, vii.

"The quick comedians
Extemporally will stage us, and present.
Our Alexandrian revels ; Antony.
Shall be brought drunken forth and I shall see
Some squeaking Cleopatra boy my greatness.

Female actresses appeared on the public stage only after the Restoration.

breaths . . . . not—breaths that were not foul. Here is an instance of Shakespeare's sensitiveness to foul odour.

20. *for my kind offer – i.e.*, my offer to kiss you.

curtsy—a bow made by a lady the partial bending of her knees.

QUESTIONS AND ANSWERS

Q. I. "The comedy is less a comedy of dramatic event than a plavful fantastic criticism of life"—Quiller Couch. Discuss the above.

Ans. See introduction. The following points may be noted :—

1. *As You Like-It* has not much of action—the dramatic action of which conflict is the central motive. As soon as the scene is shifted from the court of the usurping duke to the forest of Arden the movement of the play becomes slow and leisurely. In the forest of Arden nothing seems to happen. It is the same life, day in and day out, varied as it is now, by the playing at love between Orlando and Rosalind.

2. There is hardly any serious interest attaching to anything that is being done at Arden. The Duke's love of a pastoral is nothing but a make believe. Then the love that is being staged between Orlando and Rosalind is a more passage of wit. Even when Touchstone takes it into his head to mairy Audrey, there is no serious purpose behind it.

3. All the characters that are brought together in the forest of Arden, play at life. It seems to be a perpetual holiday with them. Therefore, Jaques and Touchstone seem to be ill-assorted company in this group of holiday makers. But they are present here to look at life, as it is lived here with a searching and critical glance. They are criticas, whose observation is always on the alert. Jaques regards the Duke's pastoral ideal as silly nonsence. Touchstone finds it a very tame and dull affair. There is nothing here like the excitement of court life. Hence we may rightly say that there is less of action in the play than of fantastic criticism of life. In fact nothing is meant to be taken seriously—neither the Duke's pastoral idealism, nor Orlando's romantic extravagence in love.

Q. 2. Discuss the following :—

(a) In "As You Like It" it is not what is done but what is said, that claims our attention"—Hazlitt.

(b) "It may be called the comedy of leisure." Verplanck.

Ans. (*a*) *As You Like It* has nothing to do with dramatic action in the proper sense of the term. The incidents that are dealt with, are few—the plot against Orlando's life by his bro-

ther Oliver, and the banishment of Rosalind. These incidents take up the early scenes of the play; and then when the centre of interest is shifted to Arden, nothing happens. The action is held up, and we are entertained with verbal fire-works, exchanged either between Rosalind and Celia, or between Touchstone and Corin. The dialogue, lit up with flashes of wit, is the most important factor in this drama. It is through dialogue that characters are revealed to us.

(b) It may be called a comedy of leisure, because life seems to be a perpetual holiday in the forest of Arden. Nothing unpleasant, or out of tune ever happens there accept the presence of a snake that twists itself round the neck of Oliver and a lioness, waiting to spring at him. Everywhere it is light hearted gaiety. Of course Jaques has nothing to do with it. He stands apart. The Duke seems to be quite contented with his new life, and rather to be releived of the cares and responsibilities of dukedom. Rosalind is quite happy, and Celia does not care to think of her own father, when she is in the company of her cousin. Orlando seems to forget the pangs of love in being a party to Rosalind's make believe. It is the picture of a care free, innocent and simple life which is presented to us in the Arden scenes. Dowden rightly says. "No one lives an eager intense life." When at the end of the play the Duke is quite glad to go back to his dukedom without even casting a longing, lingering look behind, we may take it that he just took a holiday from his state cares.

Q. 3. "Love at first sight is the motive of the play."

Ans. See introduction. In the forest of Arden, love seems to be the presiding deity. But even before we come to the forest of Arden, love seems to be already predominant. It is in the wrestling scene, that Rosalind falls in love with Orlando. Orlando too is smitten at the same time, though it takes him a little longer to realise what the matter is with his heart. So it is the first indication of the central motive of the play. It is more clearly put into the mouth of Phebe. 'Whoever loved, that loved not at first sight ?" Phebe herself knows too well what it means, for she who has been so indifferent to the adoring love of Silvius falls in love at once with Rosalind in boy's clothes. Even Celia who has little of romantic feeling, straighteway falls in love with Oliver. Perhaps the motive

is enforced in Rosalind's comment on the sudden love that developed between Celia and Oliver. "Your brother and my sister no sooner met but they looked, no sooner looked but they loved, no sooner loved but they asked one another the reason, no sooner knew the reason but they sought the remedy; and in these degrees have they made a pair of stairs to marriage which they will climb incontinent; they are in the very wrath of love and they will together, clubs cannot part them."

Q. 4. "Cheerfulness under adversity" seems to be the underlying lesson of the play. Discuss.

Ans. The banished Duke illustrates this lesson in his life. He goes into raptures over the woodland life which he has adopted in the place of court life. He more than once descants on it. This life, exempt as it is from public haunt, discovers the soul of goodness in everything. The only hardship the Duke and his companions have to suffer is the severe cold in winter. On the other hand they are absolutely safe from the intrigues and jealousy of the court. "Sweet are the uses of adversity" cries the Duke. It is the running motive of all the songs that occur in the play.

Then again the forest of Arden seems to draw all persons—men and women both—even of most incongruous temperament. 'When Rosalind' is banished by her uncle, the happy idea of restorting to the forest of Arden, occurs to Celia. Not only do they come here but bring the court fool. Touchstone, along with them. Touchstone, though he happens to miss the advantage of court life here, soon seems to adapt himself to his new surroundings. Similarly the two ladies, discover freedom and happiness in the forest of Arden. Then Orlando makes his way to it, attended by limping Adam. Adam drops out, perhaps because he has but a little while to suffer the common ills of life. With his old age crowned as it is, with true service, is associated blessed repose. He coming to Arden marks the consummation of his life, and so we hear no more of him. Orlando is at once put into a light hearted mood, and keeps himself busy inscribing verse on the barks of trees, all singing the praises of Rosalind.

Q. 5. "In this play love lives in many forms." Stopford Brooke.

Ans. See Introduction.

Q. 6. What are the three distinct types of humour in the play ?

Ans. See Introduction.

Q. 7. Is Touchstone a professional fool only ?

Ans. See *Introduction.* The following points may be noted:

In the court of the usurping Duke. Touchstone exercised the function of a professional fool. But so long as he is there he is not very prominent. Only once we see him have a fling at the courtier, Le Beau. Of course as a fool he has the privilege of criticising the follies of his superiors, and they have no right to resent his remarks.'

We begin to know Touchstone more intimately when he is transferred to the forest of Arden. Here he takes himself more seriously than a fool should. His courtly airs, assumed to impress the rustics, are certainly amusing. But more seems to be meant than meets the ear in the casual remarks. If we judge him by his fooling in the forest of Arden, then we cannot say that he is merely a professional fool. He is more than that; he seems to be a shrewd critic of any extravagant idealism, or silly affectation. So we find him fool of the romantic excesses of Orlando's love. To show its ridiculousness, he invents the story of his own love adventure, and the name of Jane Smile, his mistress.

No one has been able to appreciate him better than the Duke. The Duke at once perceives that Touchstone means more than what he says. "He uses his folly like a stalking horse and under the presentation of that he shoots his wit." After all Touchstone is at his best, when ridiculing the affectation of a courtier.

Q. 8. Discuss the following views of the character of Jaques :—

(*a*) *Jaques is the only purely contemplative character in Shakespeare—Hazlitt ?*

(*b*) *Jaques is broadly distinguished from the common misanterope – Skotowe.*

(*c*) *He is nothing more than an idle gentleman given to musing and making invectives against the affairs of the world which are more remarkable for the poetry of their style and expression than the pungency of their satire—Maginn.*

(*d*) *He is a lip-deep moraliser an idler, in moral precepts, a morality-monger —Cowden-Clarke*

Ans. (*a*) As Hazlitt points out, Jaques has a purely passive role to play. The best thing that he can do is to contemplate a wounded deer, shedding tears into a running brook. Jaques can bring it out "into a thousand similes." Or perhaps he may get excited by meeting a professional fool in the forest. But it is more a matter for reflection than for excitement. For when he meets the fool, his thought goes back to the "miserable world". In fact thought is the great excitement to Jaques. He lives by thought, and in thought. So Hazlitt says that he is the prince of philosophical idlers. He can suck melancholy out of a song. But this melancholy is not any bitter food, ill to digest. With Jaques it is pensive musing. He can too "moral" on the time like the motley fool. He is just an on-looker, not an active participator in life. He has a meditative turn of mind and he rightly says that as the result of his travels his "often rumination" wraps him "in a most humorous sadness."

(*b*) Some critics are inclined to think that Jaques is a cynic and man-hater. This is entirely a wrong view of Jeques's character. If he were a cynic or a man-hater, he would not have been found in the company of the banished Duke, nor could he have been attracted by the youth and culture of Orlando and Rosalind. He may have been disillusioned and even embittered by life. But that does make one a cynic. His culture and wide experience are his saving grace—they keep him human. We may even suspect that his cynicism is partly a pose. His discourse on the 'Seven Ages' is often referred to as the example of his incurable cynicism. If he says some bitter truths about the different stages of life, he does so, not because he hates life, but because he has learnt to be a realist and because he wants to be original in his views. Jaques has a certain degree of vanity—he is an egotist. He, therefore, delights in paradoxes; he has deliberately adopted the principle on *nil admirari*, but he is not a cynic at heart.

(*c*) Maginn gives a fairly correct estimate of Jaques. Jaques claims the privilege of a professional fool—the privilege of tilting at anybody and everybody—of sparing none, however great and exalted his position may be. As a matter of fact whether this privilege is conceded to him or not, he exercises it virtually. He spares neither the court life, nor the woodland life of the Duke. If he is a fault-finder, his fault-finding does nobody any harm. He is not bitterly

sarcastic in his remarks; he just hits off the follies of men in his inimitable phrases. It is just a delight to him to shoot his wit at others—a vindication of his intellectual superiority. A cultured wit like that of Jaques can but play innocently with life and its varied shows, but it can mean no real harm—it carries no malice with it.

(*d*) Cowden-Clarke's view in rather partial. Jaques is not simply a moraliser. He has the tendency now and then to moralise like the banished Duke. But his proper function is to observe life, to muse on it, to get into close grips with truth and reality about it. He certainly moralises on the wounded deer, and on the seven ages of man, but that is only by the way; reflection on life seems to be the chief food of his mind. His aim is not certainly to draw moral truths and precepts from life. He has lived his life, and, as a matter of fact, has drunk it to the dregs; and now he stands off, and looks at the passing pageants of life.

Q. 9. What are the possible sources of Jaques' melancholy? Comment on his own analysis of it.

Ans. Jaques is fully conscious of his melancholy, and parades it. Consequently he is in the best position to explain and analyse it. According to his own views his melancholy has a unique character of its own. As he analyses it, it is not the melancholy of a scholar, based as it is on rivalry; it is not anything like the melancholy of a musician, full of wild fancies as it is; it is unlike the melancholy of a courtier, as it is but another form of pride, nor is it anything like the soldier's melancholy which is masked ambition, nor the lawyer's which is all policy, nor the lady's which is finical, nor the lover's which is full of all these diverse elements. Jaques claims his melancholy to be the result of his wide experience, acquired in course of travels. He has seen so many things in life, and when he thinks of them, he is thrown into a fit of melancholy.

From his elaborate analysis of his melancholy, Jaques appears to be too self-conscious. It is evident that his melancholy is partly a pose life of his cynicism. It is after all a pensive musing on life. There is nothing bitter and hateful in his melancholy. It is no more than the reflection of his self-centered vanity, of his egotism, of his intellectual superiority to others. His melancholy seems to distinguish him from the common fellows of the world.

Q. 10. What purpose does Jaques serve in the play? Is he necessary to the play?

Ans. See Introduction. The following points may be noted :

(1) If we cannot think of the forest scenes of Arden without Rosalind, it is as impossible to think of them without Jaques. Rosalind embodies the very genius of woodland life. Jaques is its anti-genius. Perhaps without the cynicism of Jaques, the lively wit of Rosalind would have appeared to be tame and dull. Jaques's antipathy to the woodland life and romantic love gives a greater zest to Rosalind dialogue.

(2) Shakespeare maintains a soft of balance between the different interests in the play. The pastoral idealism of the Duke, with which the forest scenes are concerned, seems to exceed the limits of moderation. The shrewd comments of Jaques can only supply the corrective to the Duke's ill-regulated enthusiasm.

(3) Every character that we meet at Arden, seems to be sucked in by the enchantment of the place. The only character, that resists this enchantment, is Jaques. Even Touchstone, who is the very incarnation of realism and common sense, chases love in the forest of Arden. Jaques only seems to be the exempted person who keeps his soul free from any bondage—either to love or to the woodland fancy. The woodland scenes in the forest of Arden would have lost their piquancy, but for the presence of Jaques there.

Q. 11. Illustrate from the play some of Shakespeare's satirical allusions to the customs and manners of his age.

Ans. Shakespeare's plays often abound in topical allusions. They are interesting to the readers when they view the Elizabethan age in relation to the dramatic works of the days. They help a proper understanding of the plays and the influence of the age upon them.

In *As You Like It* there are topical allusions which throw light on Shakespeare's own attitude to the customs and manners of his age. We may take Rosalind's disparagement of Phebe's beauty :

> 'Tis not your inky brows, your black silk hair,
> Your bugle eye-balls, nor your cheek of cream.
> That can entame my spirits to your worship.

It may be noted here that the dark hair, inkv brows and black eyes were not in favour at the court of Elizabeth. It was the custom to pay direct or indirect compliments, in the poetry and drama of the day, to Queen Elizabeth. Now Queen Elizabeth was *blonde.* Therefore it was natural to cast aspersions on a *brunette* (a dark woman).

In *As You Like It* Shakespeare has often a fling at the affectations of the Elizabethan courtiers. We may give here an instance. Le Beau is a typical courtier. And here is an instance of his affectation in speech.

Le Beau. Fair princess, you have but lost much good sport.

Celia. Sport ? of what colour?

Celia's pun on 'colour' is prompted by Le Beau's affected pronunciation of the word, 'sport'; he must have pronounced, it as something between 'sport' and 'spot'. Then again Jaques melancholy seems to be a parody of an 'Elizabethan pose'. The humour of melancholy seems to have been cultivated deliberately as an affectation. In this connection we may refer to G atiano's rebuke of Antonio :

But fish not, with this melancholy bait,
For this fool gudgeon, this opinion.

In those days there was a lot of speculation about the origin of melancholy. The subject was thoroughly studied and analysed. Melancholy as a pose must have caught on. In Jaques it is partly a pose. Jaques also illustrates the affections of a travelled Englishman, or an Italianate Englishman. At least those of the Englishmen who visited Venice, came back to their own country, strangely metamorphosed They would speak in artificial accents ; wear outlandish clothes ; disparage everything of their own country. There is a pointed allusion to it in Rosalind's ridicule of Jaques :

"Farewell, Monsieur Traveller : Look you lisp and wear strange suits, disable all the benefits of your own country, be out of love with your nativity and almost chide God for making you that countenance you are, or I will scarce think you have swam in a gondola."

There are some topical allusions in Jaques' speech on the Seven Ages of man. We may note the following :

(1) And then the lover.
Sighing like furnace, with a woeful balled,
Made to his mistress' eye-brow.

Here Shakespeare alludes to the sonneteering rage in his age. The contemporary poets feigned the passion of love and addressed their verses to mistresses with fanciful names, existing only in the imagination of the poem, and not in flesh and blood.

(2) Then a soldier,
Full of strange oaths and bearded like the pard.

Here there is the reference to the different styles of beard, cultivated by the men of the Elizabethan age. The soldier would have one cut of beard, the bishop, another; the judge another still. Then also Elizabethan soldiers, who served abroad (for examples, those who had gone in warin Flanders would pick up strange and high sounding oaths and import them in their own country.

(3) And then the justice.
In fair round belly with good capon lined.

It is a satire on the Elizabethan Justices of the Peace. It was a custom to present magistrates with capons, by way of securing their good will and favour Singer quotes. "A Justice of the Peace is a living creature that for half a dozen chicken will dispense with a dozen of penal statutes."

We may instance Jaques' insinuation against Orlando; "Have you not been acquainted with goldsmith's wives and conned them cut of rings"? In those days goldsmith's wives used to show themselves off in fine clothes, sitting before their doors. This was a trick of attracting customers for their husbands Goldsmith's Row in Cheapside was the pride of London for its display of glittering ware, and naturally a resort for young fops with more money than brains.

There is a reference to the inhuman treatment of mad man in the days of Shakespeare in Rosalind's speech :

"Love is merely a madness, and I tell you, deserves as well a dark house and a whipping as mad men do." This practice of confining madmen in a dark house and whipping them as a means of cure for their madness continued till very late. In commenting on the hasty and unseemly love of Oliver and Celia, Rosalind says, "They are in the very wrath of love and they will together; *clubs cannot part them.*" Here is an allusoin

to the practice of the London apprentices. Whenever there was a street fracas the London apprentices, armed with clubs would come out. But sometimes they were themselves responsible for street brawls. We may give one more allusion : "O Sir, we quarral in print, by the hook." Duels were quite common in the days of Shakespeare. The Elizabethan gallants would draw their swords, whenever there was any reflection on their honour. As a matter of fact, they were very sensitive on the point of honour. Now for the practice of duels there were books printed, Jaying down the rules and usages.

Q. 12. Do you justify the sudden conversion of Oliver and his hasty marriage with Celia ? Are they not artistic blemishes ?

Ans. The conversion of Oliver, when he is in the forest of Arden, has been condemned as a sign of Shakespeare's hasty and careless winding up of plo s. But certain facts are ignored in making this comment. In the first place, it ought to be remembered that Oliver was forlidden by the usurping Duke his dominion, until he could bring back, or produce his brother Orlando. The Duke's dominion was then no place for him. He made his way to the forest of Arden. Secondly. the forest of Arden, it should be noted, exercised upon everybody a beneficent and healing influence. It had an enchantment of its own. Oliver must have felt it. Thirdly the most important was that Orlando saved his brother's life from the double danger of death. First there was a snake curling round his neck, as he lay asleep after the fatigue of his journey, in the forest of Arden. Secondly, there was a lioness, waiting to spring at him, as soon as he would wake up. Oliver, however base he might be, must have felt grateful to his brother, whose very life he had attempted. His remorse and gratitude must hase played a very important part in his conversion. If we take these facts into consideration. Oliver's conversion does not seem to be improbable.

Oliver's marriage with Celia seems at first sight to be sudden and unseemly. In Lodge's tale Celia is rescued by her lover from a hand of robbers. So it leads to the romance of love and marriage. Shakespeare has left out this incident even at the risk of the improbability of Celia's love and marriage. It would

have been certainly incongruous to bring in a band of robbers on the peaceful domain of Arden. To keep the spirit and atmosphere of Arden inviolate. Shakespeare has evidently risked this improbability.

Q. 13. Compare Celia and Rosalind.

Ans. In the early scenes of the play, Celia seems to show as quick and brilliant a wit as Rosalind. Except on physical appearance—for Rosalind is fair and tall and Celia is brown and short—there is hardly any difference in their intellectual equipment. But we shall have to remember that so long as Rosalind stays at the court of her usurping uncle there is the cloud of melancholy upon her mind. As a matter of fact, she cannot be her own self at the court of her uncle.

There is a remarkable change in Rosalind when she is transported to Arden. Particularly when she meets Orlando, her wit becomes livelier and more piquant than before, and Celia retires within herself. It is not that Celia is eclipsed by Rosalind. Rather Celia yields to her. If we judge both by the measure of mutual affection, then we must praise. Celia above Rosalind. Celia is selfless in her affection for Rosalind. She renounces her father and the dukedom for the sake of Rosalind. The remarkable sacrifice has been properly appreciated by Rosalind, nor even barely recognised by the critics. It may be noted that Rosalind, is, if not selfish at least self-assertive, while Celia is self-effacing. We cannot forget all the tricks and devices she employs to keep her cousin bright and merry.

Her marriage with Oliver has been unfavourably commented on not only by Rosalind, but also by Shakespearean critics. But one thing we ought to remember: When Rosalind has her Orlando, and does not bestow a pennyworth of thought upon her devoted cousin, Celia, what else has Celia to do? Critics complain that Celia has wasted herself upon Oliver. But since Rosalind is no more her own—for whom she has renounced her father and the dukedom—does it make any difference, if she marries Oliver or somebody else?

Q. 14. Compare Touchstone and Jaques.

Ans. Both Touchstone and Jaques have the same function to fulfil in *As You Like It*—the function of a critic. Jaques

himself recognises his affinity with Touchstone. It is not only a delight to him to meet the fool in the forest glades of Arden, but he himself shares this delight with the Duke, and claims from the Duke the privilege of a fool. He cries, "Motley is the only wear." Nothing could have better illustrated the natural attraction of Jaques to Touchstone Unconsciously he recognises the spiritual bond between himself and the professional fool. Of course he dignifies the business of a professional fool. It is not simply to provide mirth and amusement to his master, but also to look round and have an eye for every vice and affection which may need ridicule. As such the fool is a precious 'find' to Jaques. Jaques discovers in himself the talent of a fool. He proposes, therefore, to reform the world by the sarcastic wit, and lays down the rule that :

> He that a fool doth very wisely hit
> Doth very foolishly, although he smart
> Not to seem senseless of the bob ; if not,
> The wise man's folly is anstomized
> Even by the squandering glances of the fool.

There is a difference in wit between Touchstone and Jaques. Touchstone's wit is less sophisticated than Jaques ; his observation is also more limited. Jaques has a greater wealth of wisdom and observation, enriched by a cultured intellect. The main difference is that Jaques has a cultivated intellect and the wide experience of travels, and that Touchstone has simply the essence of common sense—the mother wit, enlightened by his keen and shrewd sense of humour.

Q. 15. "Life is a tragedy to the man who feels and a comedy to the man who thinks." Apply the idea to your understanding of the characters of Jaques and Touchstone. (Calcutta University 1929).

Ans. The view stated above does not properly cover the character of either Touchstone, or Jaques. The man who feels is apt to take life as a comedy. If this has anything to do with Jaques, we have to assume that Jaques has either feeling or thought as a predominant element in him. Now the point is : which of these—feeling or thought—is predominant in Jaques ? To all appearances, Jaques has more of intellect than passion or feeling. Further the question is whether life appears to be a

tragedy to Jaques. It is true that he has something to do melancholy. But is not his melancholy a partly pose and affectation? Supposing that melancholy is constitutional with him, that he is predisposed to melancholy, has life anything to do with it? Jaques might have been disillusioned and even embittered, though there does not appear much of bitterness in his remarks or observations. But it does not lend any colour to the supposition that life is a tragedy to him. It is preferable to think that Jaques is all compact of intellect. In the forest of Arden, he lives in a sort of detachment from the rest and their doings. He is not in sympathy with the pastoral ideal of the Duke; he has nothing but contempt for the romantic effusions of Orlando in honour of Rosalind. This detachment could have been possible only to an intellectual being. Jaques is more than a disinterested on-looker. His farewell to the Duke, when he goes back to the dukedom is quite significant. Of the pairs of lovers, he takes leave in these words:

> So to your pleasures:
> I am for other than for dancing measures.

The Duke requests him to stay. Jaques replies:

> To see no pastime I: what you would have
> I will stay to know at your abandon'd cave.

Perhaps it has been thought that Jaques has a passionate and emotional nature because he weeps on the wounded deer. But that is again a pose, or rather a sentimental luxury. We can fancy to ourselves Jaques lying at his ease and reflecting on the wounded deer. Did he get up and go to minister to the wounded deer, in his death struggle? Nowhere in the play does Jaques betray and deeper emotion or feeling. After all he takes a comic view of life, even supposing that he has experience of tragedy in life. He knows how to convert tragedy into comedy. Hazlitt rightly says that he is the prince of philosophical idlers.

What is true of Jaques, is true of Touchstone. Feeling is not the predominant element in Touchstone. He is not all intellect as Jaques. He is the very embodiment of common sense. And common sense usually acts as a check upon extravagant feelings. He takes a too comic view of life. Life is a thing to laugh at, in Touchstone's view. Even his marriage

with Audrey is a fine joke with him. Happiness or misery has nothing to do with his idea of marriage. Touchstone is the very man to take life easy, to welcome good or ill together. He may not be as contemplative as Jaques may be, and does often brood on things evil. Touchstone dismisses anything that is evil from his mind. Yet Jaques is not inclined to a tragic view of life. Both of them are representatives of the comedy of life. Touchstone,. without any share of the intellect of Jaques, skims along the surface of life ; Jaques delves deeper into it.

Q. 16. "In Shakespeare's plays women always take the initiative." How far is this true of "As You Like It" ?

Ans. If the statement made above is true, that is to say, women always take the initiative in Shakespeare's plays, the reason for it is not psychological but has something to do with the exigencies of dramatic representation in Shakespeare's days. The fact is that, in Shakespeare's days, women were not allowed to appear on the stage and that their parts were played by boys. And there is nothing unseemly if the boys, playing the parts of woman, are forward. This is partly the reason why Shakespeare's female characters are forward. Shakespeare did not evidently bother about the psychological reason.

In *As You Like It*, it is Rosalind who plays the active part and it is Orlando who plays the passive part. In their very first meeting, when the wrestling match is on, their love starts. To the victorious Orlando Rosalind offers her necklace. But Orlando has nothing to say in return, not even bare and formal thanks to give. When going back with Celia, Rosalind pretends that Orlando is calling her back. So she comes along again to Orlando, but she can get no word out of him. He is tonguetied so Rosalind takes the initiative. It is Rosalind who first realises that she is in love with Orlando. But Orlando who is duller in preception than Rosalind, takes a little longer to realise :

> What passion hangs these weights upon my tongue ?
> I cannot speak to her yet she urged conference.
> O poor Orlando, thou art overthrown !
> Or Charles, or something weaker masters thee.

In the forest of Arden, Rosalind again takes the initiative. She seems to overwhelm Orlando with her valuable and volatlie speeches; she arranges the meetings from day to day between herself and Orlando, with the romantic suggestion that Orlando should take her as personating Rosalind, and supposing her to be Rosalind, make love to her. In this mock-courtship that goes on, it is Rosalind, who stirs and feeds the passion of love in Orlando.

Q. 17. "Borrowed incidents are with Shakespeare but as the canvas whereon he paints thoroughly original characters"—Discuss.

Ans. In *As You Like It*, Shakespeare adopts Lodge's *Rosalynde*, a pastoral romance. He follows the main outline of the story, but the story, as it is taken over from Lodge, is immaterial. Shakespeare breathes a new life into this rather tame and dull pastoral romance. He also invents new characters. His genius is shown in diversifying the interests of the original story by humour, romance and satire. In fact in the way Shakespeare transmutes the original material, we can hardly recognise Lodge's story. The pastoral setting is there. But the forest of Arden, though reminiscent of Lodge's Ardennes, is a new world, which Shakespeare's imagination has invested with undying beauty and grace. Then again the original characters, such as Touchstone and Jaques contribute much to creating the lively interest of the play. Shakespeare has certainly touched the original story to a finer issue. Audrey too is a creation of Shakespeare's; though she is a humble character, she is a foil to the conventional pastoral figure, Phebe. There are certain minor characters, created by Shakespeare, such as Amines, Le Beau, Dennis, Sir Oliver Martext, William, but we need not notice them. Rosalind and Phebe come from Lodge's story.

We may note how Shakespeare transforms the original story. In the play Shakespeare keeps the wrestling match, but drops the tournament. Alinda, the original of Celia, is banished because she defends Rosalind. In the play Celia voluntarily accompanies Rosalind into exile. Shakespeare omits the incident of the abduction of Celia by robbers. Shakespeare could not have introduced it without disturbing the balance and harmony of the play, which is attuned to pastoral peace and innocence. In Lodge's story people rise against the usurping

Duke and kill him. But in Shakespeare's play the usurping Duke is converted and becomes a hermit.

The fact is that when we go through Shakespeare's play, we forget what he owes to Lodge. Shakespeare's own originality totally effaces out his borrowings. The point is that borrowed incidents are but a bare outline, which Shakespeare fills in and enriches with his magic invention. It is not simply his marvellous skill that unites the borrowed material with original contributions in a harmonious manner; but his transcending genius shapes a new thing out of the old, not only by his invention of characters and incidents, but also by the infusion of a new spirit and atmosphere. If Lodge's story has anything to do with *As You Like It*, it has been totally obscured in the brilliance of Shakespeare's own invention.

Q. 18. What part is played by Adam in 'As You Like It'? What is common between his character and that of Celia? Why has his part excited universal sympathy?

Ans. Adam is distinguished by his remarkable devotion to Master Sir Rowland, and to his son, Orlando. He illustrates in his person "the constant service of the antique world." He does not look for any reward for his service. His heart and his soul are all dedicated to the well-being of the master. He gives a unique instance of his devotion when he offers the savings of his whole life to Orlando; not only that, but also he is prepared to go with Orlando any where in the world. It should be noted here that Orlando has no initiative. But for the foresight and devotion of Adam, he would have been burnt to death in his own lodging. Adam has acted as the guardian angel of Orlando. If Adam had not taken the side of Orlando, he would have submitted to the persecution and ill-treatment of his brother. Adam accompanies Orlando to the forest of Arden, and then he is dispensed with, not by Orlando, but by Shakespeare. Perhaps Adam could not have been furthe. necessary to the play. He has done his duty in saving the life of Orlando and bringing to the forest of Arden, where he is finally united with Rosalind. So that was a consummation nothing better than which could have been desired by Adam.

There is something common between Adam and Celia. First, there is devotion in both. Adam is devoted to Orlando. Celia

is devoted to Rosalind. Secondly there is the spirit of self-sacrifice in both. Adam readily gives all the savings of his life to Orlando, Celia renounces her father and the dukedom to follow Rosalind into exile. As Adam is the guardian angel of Orlando, so Celia is the guardian angel of Rosalind.

There is another notable fact ; Adam's part was played by Shakespeare himself. Though a humble character, it is dignified by Shakespeare's playing the part. Adam is not present at the last scene of dance and merry making, with which the marriages of the several pairs of lovers are celebrated. We certainly miss him on this occasion. If for a dramatic necessity, Adam has been left out of the play, we fancy that he must have been present in spirit on the occasion of the happiness of his master Orlando. To the character of Adam there clings a moral beauty and excellence : and he is further endeared to us by the indefinable pathos which we cannot dissociate from his disappearance from the play.

QUESTIONS ON THE TEXT.

Q. 19. What aspects of the general theme of the drama are depicted in the opening of the play ?

Ans. The play opens with the brother's quarrel. The quarrel between Orlando and Oliver is a counterpart to a quarrel in the higher life—the quarrel between the two Dukes. In the quarrel between Orlando and Oliver, it is the elder brother who oppresses the younger, until the younger brother. is driven to protest against it. In the quarrel between the two dukes, the younger brother banishes the elder brother The brother's quarrel is a part of the theme of the play. It is a background to the love scenes, depicted in the forest of Arden. It is certainly present as a running motive throughout the day, though we are made to forget it when we are transported to the forest of Arden.

Q. 20. As the first act depicts the essential traits of Rosalind and Celia, show in what way they are made to be foils. Is Celia any less individual because her part is only contributory to the story of Rosalind ?

Ans. In the dialogue between Oliver and Charles we have a hint of Celia's deep attachment to her cousin. We learn that they have been brought up together and that Celia is so devoted

to her cousin that she would have followed Rosalind to exile, or died if she had been left behind. In the second scene we meet both Celia and Rosalind. Rosalind is sad and depressed. Celia tries to comfort her. Here again we see how Celia's love is greater than Rosalind's. If the position had been reversed, that is to say, if Celia's uncle, that is Rosalind's father had banished Celia's father, Celia would have accepted her uncle in place of her father. As it appears from the second scene. Rosalind is rather self-centred, and seems to be brooding over the banishment of her father. Celia is certainly meant to be a foil to Rosalind. He selfless devotion sets Rosalind off. All interest centres on Rosalind. · Celia's love and devotion can but work to that end. Rosalind is less responsive to her cousin's affection than we might have expected. Both of them possess a lively wit. In the first act Celia shows her superiority to Rosalind by her ardour of affection, her playful fancy and invention. Celia's earnestness to cheer up her cousin, serves only to throw into relief the deep-seated sorrows of Rosalind.

Celia is as much individualised as Rosalind. She is not a mere echo, or shadow of Rosalind. She may have in play a subordinate part in the story, yet she is as quick witted, as unfailing in her resources as Rosalind herself. Nay, sometimes she seems to be more brilliant than Rosalind. We have no reason to agree with Celia's father when he says that Rosalind eclipses Celia :

And thou wilt shew more bright and seem more virtuous
When she is gone.

Rosalind does not eclipse Celia, but Celia yields pre-eminence to Rosalind.

Q. 21. What is the dramatic purpose of the banishment of Rosalind ? What motive for it does Frederick assign ?

Ans. It is necessary that Rosalind should be brought to the forest of Arden. Now if she is to be brought to Arden, she must be banished by the Duke. The play opens with the court of the usurping Duke. But the main interest of the play is soon to shift to Arden. When we come to the second act, we partly forget the every existence of the usurping Duke. Then again the forest of Arden cannot engross out attention until we meet Rosalind there in company of Orlando. Rosalind is the very queen of Arden.

ɪe duke has no satisfactory reason to give for the banishment of Rosalind. First, the Duke says that he does not trust her. But he cannot give any reason why he does not trust her except that she is her father's daughter. Then when Celia takes the side of Rosalind, her father says that Rosalind has drawn away the affection of the people from her, and that when she is gone, Celia will show more bright and more virtuous. Shakespeare must at any rate get Rosalind to the forest of Arden, but is unable to invent a satisfactory motive for it. Hence the Duke flounders in giving any reason for the banishment of Rosalind.

Q 22. Show in what way the disguise is a liberator from social restraint, so that Rosalind has opportunity to display her real character.

Ans. The plan of going to the forest of Arden, when Rosalind is banished by her uncle, first occurs to Celia. Celia too suggests that they should disguise themselves for their own safety, when going to the forest of Arden. The very idea fires the imagination of Rosalind. Since she is more than common tall, she will disguise herself in male attire :

A gallant curtle-axe upon my thigh,
A boar spear in my hand ; and—in my heart,
Lie there what hidden woman's fear there will—
We'll have a swashing and a material outside,
As many other mannish cowards have
That do outface it with their samblances.

It should be noted how the idea of disguising herself in male attire, and going to the forest of Arden in search of her father lifts off the burden from her spirit. At the court of her uncle she has been rather suppressing herself. At any rate she was not free and merry at the court of her uncle. The disguise works a remarkable change in her. When we meet her next in the forest of Arden, she is a different Rosalind altogether. She outtalks Celia ; in fact she talks herself out of breath. Her wit flows on unchecked, even not sticking at scrupulous propriety.

Q. 23. How is Jaques introduced ? Show the difference between the ordinary meaning of the word 'melancholy' and Shakespeare's use denoting a 'melancholic disposition.'

Ans. The first scene of the second act opens with the banished Duke's sermon on the woodland life which he is living

with his companions. The Duke regrets that the deer of the forest have to be killed for food. It is in this connection that the first lord mentions "the melancholy Jaques." Jaques seems to have a grievance against the Duke. He calls the Duke a worse usurper than his brother who has banished him. For they are killing the deer to whom the forest belongs. The first lord also tells an incident about Jaques. He was lying at full length under an oak tree, where a river flowed by. To this place a deer, with the hunter's arrow sticking in his side, came paining. The deer emitted much groans as stretched his leathern coat almost to bursting. Jaques, lying as he did under the oak tree, watched the wounded deer, and the tears that had gathered in his eyes and dropped into the flowing river. He made his comments on the sad spectacle.

So the first that we hear of Jaques is that he is melancholy. In Shakespeare's view melancholy means a melancholic disposition, depending upon one of the humours, or fluids in the human body. There are four humours—blood, phlegm, choler, melancholy. This melancholy is one of the four humours. The relative proportions of these humours determined the temperament or disposition of an individual person. In Jaques melancholy is the predominant humour.

Q. 24. What humorous commingling of masculine and feminine touches do we observe in the fourth scene of the second act, presenting Rosalind in male attire ?

Ans. In the fourth scene of the second act Rosalind, in male attire, accompanied by Celia and Touchstone, arrives at the outskirts of Arden. It seems to have been a long journey. And Rosalind is quite blown out. She feels like crying like a woman and disgracing the man's apparel. But it is her duty to comfort the weaker vessel (Celia) as doublet and hose ought to show itself courageous to petticoat. In the forest of Arden the first accents they hear are love. Silvius has been complaining of the pangs of love to Corin. On hearing their discourse Rosalind seems to forget her disguise.

Alas, poor shepherd ; searching of thy wound,
I have by hard adventure found mine own.

This is certainly doing discredit to her disguise. So unconscious of the part she is playing, Rosalind seems to assent with

Touchstone, and compliments him for speaking more wisely than he is aware of, even when he parodies love. In fact Rosalind seems to forget her assumed role and catches the inflection of love from Silvius :

Jove, Jove ? this shepherd's passion
Is much upon my fashion.

Rosalind seems to belie her part when she forgets everything else, and begins to rave about love. So there is discrepancy between her speech and her assumed role. She cannot forget that she is a woman when she hears Silvius' plaints of love. But she reassumes her role when she has to address Corin, and proposes to buy the cottage and pasturage of his master. So there is a commingling of masculine and feminine touches in Rosalind. And it is very amusing to her to pass from one stage to another, or waver between the two.

Q. 25. What aspect of love-passing does Touchstone represent ? What episode of the play is foreshadowed in his comment on love ?

Ans. Touchstone seems to parody love. He is led to do so by Rosalind's cry:

Alas, poor shepherd ? searching of thy wound
I have by hard adventure found mine own.

Touchstone is rather impatient of any love ecstasy. In what he says of his love adventure, an incident invented by him, he reduces love to mere absurdity. He was once in love, as he tells Rosalind. Then he broke his sword upon a stone and bade him take that for coming a-night to Jane Smile. Jane Smile was his mistress and a stone was his rival ; Touchstone gave the stone, his rival, a sound thrashing for visiting Jane Smile, his mistress, at night. But that is not all. Touchstone says that in his extremity of love he kissed her batlet and the cow's dugs that her pretty chopped hands and milked. Certainly in this incident, which Touchstone invents, he ridicules the excesses of romantic love. His comment is noteworthy : "We that are true lovers run into strange capers ; but as all is mortal in nature, so is all nature in love mortal in folly."

This parody of love in the fourth scene of the second act foreshadows Touchstone's offering to marry Audrey, an igno-

rant rustic woman, who has nothing in herself to attract the fastidious Touchstone. Touchstone represents the mere animality of love. He purposes to marry Audrey, because none else will marry her. He would have preferred to have been married to Audrey by Oliver Martext in an irregular manner, so that he could have run away from her when necessary. Touchstone represents the extreme of ideal romantic love.

Q. 26. What turn in the fortunes of Orlando is noted in the first scene of the third Act ?

Ans. In the first scene of the third act, Duke Frederick summons Oliver and bids him produces his brother Orlando. But Oliver does not know the whereabouts of Orlando, and is unable to produce him. The Duke might have executed his vengeance upon Oliver in the absence of his brother, who is suspected to be concerned in the flight of his daughter and niece. He demands that Oliver must bring his brother back, either dead or living, within a year, failing which he must leave his domain, his land and all things that he possesses being forfeited to the state. So in this scene, Oliver is banished by the usurping Duke. It may easily to anticipated that Oliver will make his way to the forest of Arden, and meet his brother there. In the forest of Arden there can exist no enmity between brother and brother. So it can be anticipated that there will be reconciliation between the two brothers ; of course it cannot be foreseen how this reconciliation will be effected. At any rate from this circumstances of Oliver's banishment we may look forward to a change in the fortunes of Orlando. Reconciliation will naturally mean the restoration of the estate to Orlando. Oliver's banishment by the Duke, therefore, means indirectly a good turn for Orlando.

Q. 27. What are the qualities that characterise the dialogue between Celia and Rosalind in the second scene of the third act ?

Ans. In the second scene of the third act, Rosalind happens to discover Orlando's verses, inscribed on the barks of trees, and addressed to her. Rosalind at first can make nothing of these verses. For by no earthly reason can she expect to find Orlando in the forest of Arden ; yet it strikes her that the verses can come from none-else. But she is not very sure. Then she

meets Celia. Celia too has discovered these verses. Celia starts at once teasing Rosalind about who the writer of these verses can be. Rosalind certainly wishes that it were Orlando. Celia, in her teasing way, seems to conform and yet contradict her suspicion. The dialogue between the two starting on this question of authorship of the verses, is lit up with brilliant flashes of wit. Rosalind gets more and more excited and flurried as Celia tantalises her and withholds the name of the writer of the verses from her. Rosalind starts blushing. How she does disgrace her male attire ! She says in a pleading tone, "Dost thou think, though I am caparisoned like a man, I have a doublet and hose in my disposition ?" Rosalind begs Celia to stammer out the name. At last Celia tells her that it is none other than the young Orlando who tripped up the wrestler's heels and Rosalind's heart both in the same instant. Immediately Celia is assailed with host of questions, and is asked to answer them in one word. Celia must have to borrow Gargantua's mouth before she can answer so many questions in one word. In this dialogue Celia shows herself to be more witty and fanciful than Rosalind, and she has too a wonderful power of teasing. She has a delight in keeping Rosalind on tenter-hooks, and then in satisfying her curiosity. We note Rosalind's eagerness to know who the writer of the verse is—as eagerness prompted by her love. Though in male attire, she can hardly conceal her female love and female curiosity. She betrays her sex in her eagerness. Celia loving as she does Rosalind, takes pleasure in teasing her, while she is happy inside herself that Orlando is in the forest of Arden, and that her cousin will soon meet him. Celia's devotion to Rosalind remains as great as ever It is she who brings to Rosalind the first news of the presence of Orlando in the forest of Arden—and nothing could have made Rosalind happier. Her unique devotion to Rosalind is masked in her brilliant sallies of wit.

Q. 28. In the scene in which Rosalind meets Orlando is, not her spirit charged with sex ? Why did not Orlando pierce the disguise ?

Ans. If Orlando had been acute enough, he would have perceived at once that Ganymede (the name that Rosalind has assumed with her disguise) was a woman in disguise. Her very speech betrays her sex. We may take one notable instance ;

Orlando. Where dwell you, pretty youth ?

Rosalind. With this shepherdess, my sister ; here in the skirts of the forest, *like fringe upon a petticoat.*

The simile, of "fringe upon a petticoat" could have come straight from the lips of a woman, and not of a man. This should have struck Orlando. Orlando, however was not quick in perception. Or he might have been too preoccupied with the thoughts of love, and had little time or energy to look through Ganymede. Her speech or action, her gait and movement would have betrayed her sex to any close observer. Orlando lacked observation.

Q. 29. Account for Jaques' interest in Orlando and is Rosalind. Is it owing to their youth ?

Ans. Jaques' hobby is to seek new experience. He keeps a watchful eye about him, and nothing that is of human interest, ever can escape him. He is out for new contacts with humanity, and he must get all he can out of men and women whom he meets in the journey of life. This accounts for his being attracted by Orlando and Rosalind. The proper study of man is mankind. That may be taken to be the motto of Jaques. In the first place Orlando and Rosalind interest him because they are new objects of study. Secondly, their youth and their culture also attract Jaques. Of course he repels both, but there is the secret bond of intellect binding them together, though it is hardly recognised by Orlando and Rosalind

Q. 30. How does Shakespeare satirise the travelled youth of his day ?

Ans. In the first scene of the fourth act, Jaques meets Rosalind, disguised in male attire. He seems to be rather keen on making her acquaintance. But Rosalind has already heard that he is a melancholy fellow ; and she cannot stand melancholy people. Jaques tries to defend his melancholy. Rosalind sees no difference between a melancholy man and a post. Jaques wants to take credit for himself by analysing the unique character of his melancholy. It is "compounded of many simples, extracted from many objects and indeed, the sundry contemplation of my travels, in which my often rumination wraps me in a most humorous sadness." Rosalind is not at all impressed by Jaques' account of his melancholy. Rather she laughs at him to think that he takes pride as a

traveller, who must have sold his own land in order to see other men's. After all what is the result of his travelling ? It is to have seen much and to have nothing, to have rich eyes and poor hands. Rosalind would prefer a fool to make her merry rather than a man of experience to make her sad. She pours further ridicule upon Jaques by addressing him as Monsieur Traveller. She expects him to speak in affected accents, to wear strange suits, to disparage all that is good in his own country, and find fault with God for making him what he is. For Rosalind cannot believe that he has "swam in a gondola." Jaques boasts that he has acquired wide experience as a traveller. Rosalind laughs the idea to scorn. The so-called travellers, in the days of Shakespeare, were notorious specimens of humanity. We have a satirical portrait of a travelled Englishman in Jaques.

Q. 31. What new aspect of Rosalind is seen in her reading of the letter of Phebe ? What message does Rosalind send ?

Ans. In the third scene of the fourth act Silvius brings a letter to Rosalind from Phebe. In this letter Phebe offers her love to Rosalind. To allay all suspicion in Silvius, Rosalind reads out Phebe's letter, putting the emphasis wrong so as to convey an impression that Phebe does not make love to her, but sends a challenge. Silvius is not certainly so great a fool as to be taken in by Rosalind's trick. However Rosalind has a clean and honest motive in misreading the letter. Her wish is not to awaken Silvius' jealousy and so to get herself further involved in their matter. On the other hand, she is anxious to bring about a good understanding between the two. But when she perceives that Silvius is not too dense to miss the sense of the letter, she gives Silvius sharp words. How can he let himself be used as a tool be the woman whom he loves ? It is an indignity which no man can endure. She bids him go back to Phebe with the message. "If she love me, I charge her to love thee ; if she will not, I will never have her unless thou entreat for her."

Q. 32. When was Oliver last seen in the play ? Why has Shakespeare changed his speech from prose to verse ? What story does he tell ? Show how here begins the resolution of the drama. What part of the story causes Rosalind to

faint ? How does Oliver penetrate the counterfeiting of Rosalind ?

Ans. Oliver was last seen in the second scene of the second act. Here he is summoned by the Duke and asked to produce his brother Orlando, since the latter is suspected to be involved in the flight of Rosalind and Celia. Until Oliver can produce his brother, he is forbidden the Duke's domain. In fact he is expelled and his lands and all possessions are forfeited to the state. Next we meet Oliver in the third scene of the fourth act. Orlando left Rosalind with the promise of coming back within an hour. But he could not keep his promise, and Oliver is sent instead with a message to Rosalind. Oliver enquires of Celia about the shepherd's cottage "fenced about with olive trees," occupied by Ganymede and Aliena. Oliver has already received a description of both Celia (Aliena) and her companion. So he is able to recognise Celia. He apologises for the absence of Orlando and presents a bloodstained handkerchief to Ganymede (Rosalind).

Now he has a story to tell about himself. The story is this; When Orlando parted from Rosalind, he promised to return within an hour. But as he walked through the forest "chewing the food of sweet and bitter fancy," he happened to see a person lying asleep under an oak tree :—a wretched rugged man o'er grown with hair and, about his neck, "a green and gilded snake" had twisted itself. At the approach of Orlando the snake crept away into a bush ; under the shadow of this bush stood a lioness, ravenously hungry waiting to spring upon the sleeping man, as soon as he would wake up. Orlando recognised this sleeping man as his brother. His first impulse was to turn his back upon him and leave him to his fate. But his brotherly affection revived in his heart, and he gave battle to the lioness, and then his brother woke up.

Oliver confessed that he was Orlando's brother who had often contrived to kill him. But he tells them that he is no longer the same—that he has been converted. Then comes the story about the bloodstained handkerchief. The two brothers shed tears over their re-union and become reconciled. At last Orlando took him to the Duke and the Duke provided him with food and clothes. Now when he entered Orlando's cave, Orlando

bared his arm and there was a fresh wound upon his arm, inflicted by the lioness. He continued to bleed, and then fainted, crying upon the name of Rosalind. At last Oliver brought him back to his senses, and dressed his wound, and now he has been sent with this message that Rosalind might excuse his broken promise.

It may be noted that Oliver starts in prose, and then he changes over to verse. It is significant. Oliver is called upon here to give an animated description of the incident, in which his life was saved. This can be done only in verse Another point is that the rescue of Oliver by Orlando from the lioness, to whom Orlando gave battle, could not have been conveniently represented on the stage. The convention of the stage is that any bloody affair should be described rather than represented. Since the incident is part of the drama, the description must be given a graphic touch a vivid reality so that it may take the place of a representation.

When Oliver comes to the story of the blood-stained handkerchief Rosalind faints. But as Rosalind is playing the role of Ganymede; she pretends that her swoon was a counterfeit. But Oliver seems to be shrewd enough to see through the whole thing. Oliver says: "That was not counterfeit; there is too great testimony in your complexion that it was a passion of earnest." Rosalind still persists that it was nothing but a counterfeit. All that Oliver can say in reply is: "When then, take a good heart and counterfeit to be a man."

At this stage in the drama the denouement starts. That is to say the tangle of the story must be now straightened out. The entanglement and confusion, which have been started by Rosalind's disguise—since, Phebe falls in love with her, and would not go back to Silvius—cannot be any more sustained. It is time that Rosalind should throw off her disguise, and put an end to Orlando's suspense, and disabuse Phebe of her error. So in the second scene of the fifth act, the resolution of the drama is well started.

Q. 33. Is the scene between William and Touchstone a necessary part of the resolution? Why has William not been introduced before? What does the episodic nature of this scene afford for the general action?

Ans. The first scene of the fifth act, in which we meet Touchstone and Audrey again, is a necessary part of the resolu-

tion. Touchstone has taken a fancy to Audrey, and wants to marry her. But there is another lover of Audrey—a rustic, named William. William must be finally disposed of before Touchstone can marry Audrey. Touchstone is certainly not a marrying man. But Arden has cast its love spell upon Touchstone too Touchstone, though the very embodiment of common sense and stark realism—has not been able to resist the enchantment of Arden. So he has taken up with Audrey, to whom he shows a superior condescension, of course recognising her simplicity and virtue. William has not been introduced before, because the affair of Touchstone and Audrey is taken up into the resolution of the drama, and it will have been premature to introduce William before This scene is concerned with the episode of Touchstone and Audrey. But this episode could not have been left out in the final winding up of the plot. Of course Rosalind has nothing to do with the management of this episode. She is interested in Silvius and Phebe, and she has also to satisfy the hope of Orlando. The episode of Touchstone and Audrey has an independent character. Therefore this scene has an important function in the play : it could not have been left out. In the next scene, Rosalind takes upon herself to solve the complications arising from Orlando's mock courtship of her, and Phebe's infatuated love for her.

Q. 34. Is there adequate preparation for the love affair of Oliver and Celia ? Does this failure amount to an artistic blemish ? What motive was supplied by Lodge in the fiction from which Shakespeare derived the materials of this play ? What harmony is there with one of the motives of the play ?

Ans. The hasty, and therefore, unseemly love of Oliver and Celia has been adversely commented on by critics. Some critics go so far as to say that Celia has simply wasted herself upon Oliver, the idea being that she might have been reserved for a better fellow than Oliver, for after all Oliver is the villain of the piece. So the marriage of Oliver and Celia has been considered as an aristic blemish.

For unity of impression, which is the very soul of drama. Shakespeare has to leave out the incident of the abduction of Celia by robbers, and her rescue by Oliver. The omission of this incident leaves the love of Oliver and Celia unaccounted for

Those critics who consider this episode as an artistic blemish forget that Shakespeare, consistently with the spirit and atmosphere of Arden, could not have brought in the robbers for the abduction of Celia.

Then again it ought not to be forgotten that love at first sight is one of the motives of the play. The love of Oliver and Celia is love at first sight; and that ought to silence all injudicious criticism. But we may look at the matter from another point of view. Since Rosalind goes to Orlando, and since Celia cannot keep her any more to herself, does it make any difference if Celia marries Oliver or somebody else? The very life's purpose of Celia is gone. Why should the critics grudge her giving herself to Oliver? Yet again Oliver might have been a bad man. But he is now completely reformed, and may certainly deserve Celia's lovely devotion.

Q. 35. Why is so much of the fifth act set down in prose? Describe the completion of the resolution.

Ans. The fifth act carries on the resolution of the drama. Prose is used in the greater part of the fifth act because we are now on a lover level of emotional tension. Until we reach the climax in a drama, there is a heightening of interest. Then begins the downward movement. Before the denouncement starts, there again and upward movement. In *As You Like It*, the denouncement starts in the third scene of the fourth act. In the fifth act it goes on, and the interest is now on a lower plane, and prose is the suitable medium for it.

In the second scene of the fifth act the matter of Oliver and Celia is first disposed of. As Orlando informs her, their marriage has been fixed up for the next day, and Orlando is going to invite the Duke to it. Now it remains for Rosalind to deal with Orlando and Phebe. Orlando is very much dejected because he looks into happiness through another man's eyes. The same happiness that Oliver is to have for himself, might have been his too. Now Rosalind offers to give him satisfaction. Let him promise that he will marry Rosalind if Rosalind is presented to him in flesh and blood. And Rosalind, that is, Ganymede, promises to bring Rosalind before him on the very day his brother is going to marry Celia. Next Rosalind promises to give similar satisfaction to Silvius and Phebe. To Phebe she says that if ever she marries a woman, she will be

married the next day ; so Silvius she promises that she will help him if she can. But she also makes it a condit'on that if Phebe does not marry her, she will marry Silvius. So they are to meet her next day.

In this coming resolution, in which Rosalind is concerned. Touchstone and Audrey are not included. That we may not forget their existence, they are brought in again in the third scene

In the fourth scene there are the Duke and his followers, and there are all the pairs of lovers, including even Touchstone and Audrey. Rosalind renews the pledge given by the Duke, Orlando, Phebe and Silvius. Then she withdraws for a while. In the interval Touchstone entertains the Duke with his discourse on the seven stages of a lie.

Next enters Hymen bringing in Rosalind and Celia. There is no Ganymede now. So Rosalind is betrothed to Orlando. The other pairs of lovers are also blessed by Hymen. Thus the resolution of the drama is completed. Jaques who has nothing to do with dance and merry making, withdraws to the usurping Duke. For the completion of the resolution it is necessary that the usurping Duke should restores the dukedom to his brother. He comes to the forest of Arden with the purpose of taking his brother prisoner and putting him to the sword. But he happens to meet a religious man, and changes him mind. He retires from the world and the dukedom goes back to the rightful Duke. This message is brought by Jaq ues de Boys, the second son of Sir Rosalind.

Q. 36. Discuss whether the conclusion of the play is natural.

Ans. The conclusion of the play seems to be rather a patch-up. Shakespeare seems to be rather in a hurry to bring the Duke back to his dukedom, and to solve the problem of Orlando by uniting him with Rosalind. The fact of the matter is that Shakespeare seem to have toyed with, and prolonged, the woodland scenes. He has given too much space to the mock courtship and the wit combats between Orlando and Rosalind. The action of the play cannot stay indefinitely in the confines of Arden. It has to be brought back to the world of reality. The Duke cannot certainly remain in perpetual banishment ; the play is a comedy and the Duke must get back his dukedom and Orlando must be united with Rosalind. Shakespeare suddenly seems to wake up from the dream world, in which he has loitered too long and then

he remembers his business that he must bring the drama to a happy ending. So he brings the usurping Duke to the outskirts of the forest of the Arden, for otherwise he could not have been converted from his evil purpose. He conversion has to be effected by some natural means. So it is done through the agency of a religious man. This religious man is kept a mystery to us. It is not necessary that the two brothers should meet. So Shakespeare fishes out Jaques de Boys, the younger son of Sir Rowland, to bring the message of conversion of the Duke, and the restoration of the dukedom to the elder brother.

Rosalind must get rid of her disguise, and become Rosalind again. This matter is managed rather in a clumsy way that is, by the introduction of Hymen. The introduction of Hymen is certainly a very artificial arrangement. Many critics have found fault with it. But Shakespeare seems to have conceded to the popularity of the masque in the days by bringing in Hymen. This has led some critics to imagine that *As You Like It* might have been performed on the occasion of a marriage festival.

Q. 37. What is the use of the Epilogue in, 'As You Like It' ?

Ans. The Epilogue was once a fashion. It was written either in verse or in prose. It was spoken by an actor at the end of the performance of the play. It was a sort apology for the shortcomings of the play, or an appeal to the audience asking for their indulgence. Shakespeare generally avoided the use of Prologues and Epilogues but in *As You Like It*, he seems to follow the custom of his age.

The Epilogue in *As You Like It* has a definite use of its own. It throws light on the title of the play Shakespeare does not certainly mean it to be an apology. It is said in the Epilogue that good wine needs no bush, but good plays prove the better by the help of a good epilogue Evidently the epilogue in *As You Like It* does something towards explaining the title of the play. The title implies that the play meets different interests. If you have an aptitude for pastoral idealism, there is matter in the play to delight you. If you have a taste for a realistic outlook on life, for anti-pastoralism, there is as well matter in the play to satisfy you. *As You Like It* maintains a sort of balance between divergent interests.

SOME ADDITIONAL QUESTIONS.

Q. 38. What character in it is essential to the play, As

You Like It ? (*Punjab University 1913*).

Ans. Rosalind is the herione of the play. The play could not have done without Rosalind. Orlando is considered to be the hero of the play. But it is the heroine who plays the more prominent part. The whole play centres on her ; even the denouement of the play depends a good deal on her action. That Rosalind is essential to the play, or rather indispensable to it, is shown by the following circumstance : The play opens with the court of the usurping Duke. Then the Duke banishes Rosalind. Where else can Rosalind go than to the forest of Arden where her father has been living in exile ? Of course the idea comes first to Celia, and not to Rosalind. So when Rosalind and Celia go to the forest of Arden, Orlando whose life is in danger both from his brother and Duke, is made to follow them to Arden.

When these character are brought together in the forest of Arden, the court of the usurping Duke recedes in the distance, and we take no more interest in it. We seem to forget the very existence of the court of the usurping Duke, when we meet Rosalind and Orlando in the forest of Arden. The main part of the play in concerned with the mock courtship between Orlando and Rosalind, and this is the greatest charm of the play itself. In the forest of Arden, Rosalind not only interests the reader or the audience, but every character. Of course Jaques is detached from the group of the Duke and his followers. Even he seems to be attracted by Rosalind. Then she, in boy's clothes, inspires a deep passion in Phebe. She keeps Orlando hanging about her so long. Now she will have to satisfy both Phebe and Orlando. Thus the resolution of plot depends entirely on Rosalind. She is the very spirit and essence of the whole play. Without Rosalind the play would have been other than what it is.

Q. 39. By quotation or otherwise show that was Jaques' outlook in life (*Punjab University 1920*).

Ans. The first impression that we have of Jaques is from what the first lord describes of his sympathy for the wounded deer. The description, if carefully analysed, will yield a proper view of Jaques. The description is quite picturesque. We seem to see Jaques lying at full length under an oak tree, whose roots jut out into the stream that flows on with a murmur. To this place comes a single deer, who has been wounded by a hunter.

The deer pauses by the brink of the stream. He emits such groans as seem to stretch his hide to the bursting point ; he sheds tears—big round tears—that fall into the stream. Jaques, lying full stretched under the oak tree, watches the deer, and then indulges in his vien of moral reflection. The shedding of tears by the deer into the stream makes Jaques think of the will, made by worldly people, giving more to one who has already too much. That the deer has been left alone by his companions, makes Jaques think that misery parts "the flux of campany." Then he happens to see a herd of deer pass by, paying no attention to the wounded one. This makes Jaques think how a bankrupt is cold-shouldered by his companions and friends. This is the picture of Jaques, that is brought before our eyes.

We see that Jaques has sentimental sympathy with the wounded deer. He does not get up and go to relieve the pain or anguish of the wounded deer. The sight of the wounded deer, dropping tears into a full stream, simply supplies him with matter for reflection. In his discussion of Jaques, the First Lord finally says :

Thus most invectively he pierceth through
The body of the country, city, court,
Yea and all this our life, swearing that we
Are mere usurpers, tyrants and what's worse,
To fright the animals and to kill them up
In their assign'd and native dwelling place.

To this testimony we may add what Jaques says of himself in his conversation with Rosalind. Rosalind has already heard that he is a 'melancholy fellow.' Jaques tries to justify his melancholy ; and proceeds to analyse it. He says that his melancholy is "compounded of many simples, extracted from many objects, and indeed the sundry contemplation of my travels, in which my often rumination wraps me in a most humorous sadness."

From the evidence we have here it appears that Jaques is an onlooker, or observer of life. He has no intention of taking any active part in life. He is a much travelled man, and he may have much varied experience to his credit. As the result of his wide travels, he seems to have been partly fed up with life. He has been disillusioned and partly embittered by life

Rather than he mixed up with life, he would keep is contemplative turn of mind, and observe the passing pageant of life. His outlook on life, approaching a cynical sense of superiority to all persons whom he meets, and a realistic apprehension of things and persons, and impatience with sham and humbug, is dictated by his disillusion ment

Q 40. Write an accout of the reconciliation of Orlando and Oliver. (*Punjab University 1920*).

Ans. See above (Question 32).

Q. 41. What part does Touchstone play in 'As You Like It'? Or "he uses his folly like a stalking horse, and under the presentation of that he shoots his wit." "Thou speakest wiser than thou art ware of" Discuss. (*Punjab University 1921*).

Ans. See *Introduction*.

Q. 42 Contrast the character of Rosalind with that of Celia. (*Punjab University 1929*).

Ans. See above (Question 13).

Q. 43. Give a brief charaterisation of Jaques and show his relation to the movement of the play. Is the indispensable to the plot? (*Punjab University 1930*).

Ans. See above (Question 0).

Q. 44. Discuss the main featuers of Shakespeare's comedies taking 'As You Like It' as a typical Shakespearean comedy. (*Punjab University 1931*).

Ans. See *Introduction*

Q. 45. "Love is the pivot on which the action of. 'As You Like It', turns." Discuss. (*Punjab University 1931*).

Ans. See above (Question 3)

Q 46. Write out or give the substance of the songs of Amiens, and explain their appropriateness to their occasions. Or characterise the melancholy of Jaques, and give the substance of his comments upon the sobbing deer." (*Calcutta University, 1912*).

Ans. See Introduction and Question 9.

Q. 47. Describe fully the scene in wich Orlando demands food for his own servant, Adam. (*Culcutta University 1913*).

Ans. In the seventh scene of the second act, when the Duke and his companions sat down to their meals, Orlando suddenly entered with his sword drawn, and forbade them to eat. He demanded that his necessity must be served first before they could eat. Jaques took Orlando rather coolly. The

Duke wanted to know whether he had been rendered so rude by his distress, or whether he was a despiser of good manners. Orlando confessed that his acute distress had deprived him of ordinary courtesy. He still threatened them with death, if they touched their food The Duke next wanted to know what his need was. Orlando replied that he was dying for food, and must have it. He invited to sit down and eat. Orlando was impressed by the Duke's gentle speech, and apologised or his rude behaviour. Assuming that they were acquainted with the usages of the civilised world, he appealed to their pity. He requested them to refrain from their food a little while until he would bring an old poor man who had walked many a weary mile after him. His necessity needed to be served first, oppressed as he was with old age and hunger. Then Orlando left them to fetch Adam.

Q. 84. What do you take to be the central idea of Shakespeare's As You Like It? Where is Arden? (*Culcutta University '913*.

Ans. See Introduction. The central idea of *As You Like It* is love at first sight. This is illustrated first in the case of Rosalind falling in love with Orlando. Of course Rosalind's love originated in her sympathy for Orlando, who seemed to be in a position similar to her own.

Then we find Phebe falling in love with Rosalind, disguised in boy's clothes, at first sight. This episode might not have an important bearing upon the main action of the play. Yet in a minor key it illustrates the same theme.

Lastly we come to Oliver and Celia. Though it is a prosaic, matter-of-fact love, yet it is love at first sight.

Arden is partly suggested by Lodge's Ardennes, a forest near Bordeaux in France. But Shakespeare's Arden has little resemblance to the French forest. There are local touches which point to the Arden in his native Warwickshire There is a beautiful description of this English forest in Drayton's *Polyolbion*. Shakespeare might have drawn upon his recollection of the countryside in his native district, but he certainly does not mean Arden to be a locality on earth, and to be found on a map. Arden is thing of the imagination. Shakespeare transports us into a world of beauty and romance, which can exist only in the poet's imagination, but which be enriches

with a pastoral setting thus making it more or less a reality to us.

Q. 49: Indicate clearly the evidence on which 'As You Like It' is assigned to the year I519. What metrical test can be applied ? (Calcutta University 1913).

Ans. See Introduction.

Q. 50. "When he wrote 'As You Like It' Shakespeare was himself in the forest of Arden." Explain and illustrate this statement. (Calcutta University 1927).

Ans. See Introduction. Dowden makes the above statement with regard to *As You Like It.* But he seems to run away with his fantastic idealism, when he conceives that *As You Like It* affords a sort of resting place to Shakespeare between his Histories and his Tragedies. The very idea is ridiculed by some critics, specially G. B. Harrison. That Dowden's statement is wrong, will be obvious by consideration of the play itself. Shakespeare had identified himself with the banished Duke's pastoral idealism, Dowden would have been partly justified in setting forth his view. Of course some critics, with an idealistic strain in their composition may think that Shakespeare's sympathies are all with the banished Duke and his companions. But the more correct view will be to regard *As You Like It* as a sort of balance between the different interests, represented in the play. *As You Like It* is compounded of idealism, realism, romance. The Duke and his companions represent the ideal standard of life. Touchstone and Jaques represent the realistic outlook on life. This difference touches even the love, which is represented in the play. The love of Silvius and Phebe is of the conventional pastoral kind, to be found in the artificial pastoral of the day. The love of Touchstone and Audrey is of the ordinary, matter-of-fact kind ; nay, it goes to another extreme, for it comes nearer to mere animality. Thus in *As You Like It* there is a variety of interests and types, with none of which Shakespeare can be said to have identified himself. Shakespeare keeps his mind open, and holds the balance even : so he has given in the title, *As You Like It*. That means the play may be taken in any sense you please. Of course Dowden may have his own views about the play. But instead of narrowing down our choice to a particular aspect of the play, it is better to take the play as a whole and recognise its inner meaning.

Q. 51. Show that the opening scene of the play serves

as an admirable introduction to the whole plot.

Ans. The opening scenes of Shakespeare's plays are as a rule admirable, in the sense that they give an excellent exposition. Before the plot is stated, the opening scenes acquaint us with all the necessary information, all the incidents that have gone before, or that may have anything to do with the development of plot.

In *As You Like It* we are at once acquainted with the brother's quarrel, which is the starting or opening point of the drama. But the quarrel between Orlando and Oliver is just a counterpart of the quarrel between the two dukes. Yet this quarrel in a humbler sphere of life is vital to the plot, for it could only have brought the hero in contact with the heroine. At the same time it enables us to anticipate a series of misfortunes through which the hero shall have to pass. The dialogue between Charles and Oliver admirably serves the purpose of exposition. We know a lot how the things are going to shape themselves. We learn the banished Duke is living in the forest of Arden, that his daughter, Rosalind, has been detained by her usurping uncle to keep the company of Celia, his own daughter. Now this friendship between Rosalind and Celia is destined to play an important part in the development of the action. It also prepares us for the wrestling scene, which determines the turn of the plot.

Q. 52. Why is the opening scene of the second act called a background scene? What bearing has it on the action of the play?

Ans. With this scene the centre of interest shifts to Arden. From the Duke's own speech it appears that we have left the court of the usurping Duke long behind; at any rate the Duke speaks of the "old custom" that had made the present life so welcome to him and his companions. The new phase of interest—pastoral scene of peace and innocence with which the drama is to be henceforth concerned—develops in this scene. It is nowhere but here that the romantic love between Orlando and Rosalind can blossom and ripen. There are certainly Touchstone and Jaques at Arden. At first sight they may seem to be out of place. But they, by their antipathy to the pastoral ideal, serve to throw it into greater relief. This scene does not certainly help forward the development of the action. But it supplies an important element, that is, the

background to the action of the play. And without this background, the action of the play would have lost much of its significance.

Q. 53. What is the importance of short scene in this play? Discuss the necessity of scenes II and V of Act II, scene I of Act III, scene II of Act IV.

Ans. These four short scenes of the play may not have much to do with the main plot ; yet they cannot be done away with. They have not been simply introduced for the stage requirements but they have a definite function of their own. They indirectly enhance our interest in the action. They are links between the different phases of the progress of the action. They are also necessary in that they bring before the audience the various aspects of the pastoral life in the forest of Arden.

The second scene of the second act serves a two-fold purpose. It explains the circumstances under which Orlando had to leave the domain of the usurping Duke, and the reasons of Oliver's later banishment. The hero and the heroine have to be brought together in the forest of Arden in the most natural way, and not by a strange coincidence and lastly the conversion of Oliver is necessary too to complete the harmony of the play. The development of the plot would have been retarded but for the introduction of this short scene. This scene has its dramatic use in painting a vivid contrast between the quiet, contented life of the banished Duke, and the secret remorse and unhappiness of the usurping Duke.

The fifth scene of the second act emphasises the same contrast between the forest and the court life of the second scene of the second act. The fifth scene is entirely concerned with the peaceful life of Arden. But it has another purpose, namely, to show the difference between the two types of character such as Amiens and Jaques. Amiens reflects the very spirit and harmony of Arden ; Jaques represents a realistic reaction to the pastoral ideal. The ironical comments of Jaques throw the pastoral life into greater relief.

The first scene of the third act draws us nearer to Arden though it is laid in the court of the usurping Duke. The Duke summons Oliver, and calls upon him to produce his brother who is concerned in the flight of Rosalind and Celia. Since he cannot produce his brother, he is banished and his property is

confiscated. This reverse of fortune prepares us for the reformation of the man himself. It can be easily foreseen that he can make his way only to forest of Arden, and soon as he approaches the outskirts of the forest, he will fall under its enchantment. This scene may be said to be the interlude to the conversion of Oliver.

The second scene of the fourth act exhibits an aspect of the woodland life of the Duke and his companions It is concerned with a deer hunt. It is a healthy, open-air and active life, and it must have appealed particularly to the British audience. This scene is also a pause scene. In the previous scene Orlando promises to meet Rosalind at the end of two hours. The interval must be filled in : this scene partly serves to stretch out the time.

Q. 54. Contrast Phebe's love for Ganymede with Silvius' love for Phebe. What dramatic irony do you find in this love episode ?

Ans Silvius' love for Phebe is self-prostration. It is the extravagance of romantic love, wich is painted in the partial poetry of the day. Phebe is a disdainful mistress. The more she scorns Silvius, the deeper he fails in love with her. There can be no reality in this romantic conventional love, which is only celebrated in poetry.

Now immediately after Phebe turns away· from Silvius in scorn, and laughs at the idea of her ever failing in love, she meets Rosalind, disguised in boy's clothes. She is at once smitten. This is the most effective dramatic irony. The love episode between Silvius and Phebe is a foil to the love-making of Rosalind and Orlando on the one hand, and to the rustic courstship of Audrey and Touchstone on the other Phebe's extravagant love for Ganymede is intended to be a sort of reaction to her indiffer ence to Silvius. It is nothing but a temporary infatuation, a romantic fancy in the style of the heroine of the artificial comedies, popular in the day of Shakespeare.

Q. 55. Does the play contain any element of implied tragedy? Does the mediation of the tragic forces in deference to the spirit of comedy become a legitimate expedient in the art ?

Ans. The opening of the play gives no hint of its being a comedy. The first scene bring Orlando and Adam before us. Orlando is complaining of his brother's ill treatment, which has

bred in him a desperate and violent mood. The situation as it is presented to us in the opening scene, seems to bring the play nearer to a tragedy. Then there is the scuffle between the two brothers. It might have ended fatally ; that too is the suggestion of tragedy. It followed by Oliver's plot with Charles, the object of which is nothing less than the destruction of his brother, Orlando. So the beginning of the play hardly differs from the beginning of à tragedy.

Then when we meet Rosalind in the next scene, she seems to be under the shadow of a tragedy In the scene until she brightens up a little, there is hardly and difference between her and a tragic heroine. As we go through the scene and watch the conduct of the usurping Duke, who loses his temper when he hears that Orlando is a son of Rowland, an old enemy of his, and goes away without awarding to Orlando the reward of victory, we cannot but feel that the play may quite well develops as a tragedy. Lastly, we may note the warning of Le Beau to Orlando This warning conveys the impression of an atmosphere, tense with fear, suspicion, secret plots, murder, etc. Thus the first two scenes of *As You Like It* seems to impress us with the theme, setting an atmosphere of tragedy. This impression persists until we are transported to the forest of Arden in the second act.

Now the question is whether is justifiable to bring in tragic shadows into a pure comedy. According to the classical tradition, tragedy and comedy must be kept apart. But Shakespeare defies this classical in the same play. Whether such a principle or rather a want of principle is justifiable, is a different question. But Shakespeare is certainly justified in bringing together the tragic and comic elements. In fact in such commingling he has achieved the highest triumphs of art. To take the present example, though *As You Like It* opens in a sad and tragic strain, as the action of the play progresses, it turns into comedy of innocent mirth and laughter, or romantic love making, of disguise and *double entendre*. The tragic shadows which hang upon the opening of the play soon disperse like the morning mist and a land of enchantment is revealed to our eyes. We forget all about the usurpation of the Dukedom, the jealousy and intrigue of court, the brother's plot against brother, etc.

Study

SHAKESPEARE'S

Julius Caesar

MACBETH

MUCH ADO ABOUT NOTHIN

OTHELLO

WITH

Paraphrase

AND

Notes